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WILLIAM NORTON.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE, . . . EDITOR

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STATISTICS, it is said, show that the average pay of women in the German theatres is $190 a year. Art is an admirable object, but humanity should be observed in its pursuit.

Is it not time to send an exploring party in search of the explorers who some time ago were said to be on the eve of a great discovery in a cave in England favorable to BACON and destructive of the belief in SHAKESPEARE?

ARMOROS of the incident of a French actress' recital before the German Emperor, French newspapers satirically suggest the employment of women of the theatre in diplomatic relations. Well, why not? Women—though not actresses—have been the secret springs of diplomacy and makers of history since the making of history was begun.

THE Oriental does not practice his arts in the Occident without absorbing something of the new atmosphere. A leading man in a Chinese theatre downtown was discharged because he demanded a larger salary. His friends gathered the next night at the theatre and greeted his successor with stale eggs. As far as can be learned, there is not even a tradition of eggs in this relation in the Chinese drama.

THE Des Moines (Ia.) Ministerial Association is "warring" on the theatres in that city. The community is dividing itself into parties for and against the stage. The leading social club of the city has declared for the theatre. At a meeting of its members one prominent woman asserted that there was as much immorality in the church as in the theatre; another held that the theatre has as great an influence for good as the church. The general consensus of opinion was that the people, and not clergymen, were the better censors of the stage. There is a distinct movement in various other cities against vulgarity and its concomitants on the stage, and this movement is pertinent and for the best interest of the theatre as an institution. But logical minds see that the reprehensible in the theatre is but an incident—as the reprehensible is incidental to all human institutions—in a great organization whose virtues and merits are dominant factors, and whose manifestations on the whole make for human inspiration and happiness.

LONG-SHELVED PREJUDICE.

UNDER the hammer of the auctioneer the books of CHARLOTTE CUSHMAN were sold in Boston last week.

The sale denoted some curiosities of survival and obsolescence as to interest. Theatrical books, especially those that bore Miss CUSHMAN'S bookplate, were in lively request. The actress, who unquestionably was patriotic, left quite a collection of books of songs of the period just before the Civil War, and these brought greatly enhanced prices. One account of the sale says that "the Roycroft Press issues, which a few years ago were so popular that the *Philistine* sold in the PIERCE Sale for $1 a volume, experienced a slump, and thirteen volumes went for $1.30, tempting the auctioneer to send them all back to ELBERT HUBBARD." This is somewhat interesting, not in its showing of a decline in the HUBBARD possession or obsession so much as in its illustration of the interpolating art of auctioneers. CHARLOTTE CUSHMAN died before Mr. HUBBARD knew how to please a great part of the public, and, in fact, before he knew how to print.

One of the items of the sale that has a peculiar interest was the rare first edition of WILLIAM PRYNNE'S "Histrio-Mastix, The Player's Scourge; or Actor's Tragedie," divided into Two Parts, wherein it was largely evidenced, according to the author

That Popular Stage Players (the very Pompes of the Divell, which we renounce in Baptism, if we believe the Fathers) are sinful, heathenish, lewde, ungodly spectacles, the most pernicious corruptions, condemned in all ages as intolerable mischiefes to Churches, to Republickes, to the manners, mindes, and soules of men. And that the Profession of Play-Poets; of Stage-Players; together with the penning, acting, and frequenting of Stage-playes are unlawful, infamous and misbeseeming Christians. All Pretences to the contrary are here likewise full answered, and the unlawfulness of acting, of beholding Academicall Enteriudes briefly discussed; besides sundry other particulars concerning Dancing, Dicing, Health Drinking, etc., of which the Table will informe you.

WILLIAM PRYNNE, as so many know, was an "Utter Barrester of Lincolnes Inne," and his work bore the imprint "Old Bayley, 1633." For this work he was sentenced by the Star Chamber to pay a fine of £5,000—an enormous sum in his day—to be disbarred as a barrister, to lose his ears in the pillory and to be sentenced to life imprisonment. This severe punishment was not, as may be imagined, for his abuse of the theatre and its people, but because his work was construed as a libel upon the Queen by reference and inference. Once in prison PRYNNE issued a tract entitled "News from Ipswich," and was again placed in the hands of the gentle disciplinarians of his day. He was again fined and pilloried, and had the letters S. L., standing for Seditious Libeler, printed upon his cheek with a hot iron. He was imprisoned for many years, but was finally released on a warrant from the House of Commons. He afterward played an important part in politics and social and religious agitations; and added voluminously to his writings on political, legal and antiquarian subjects.

PRYNNE was a consistent foe of the theatre, the reaction in which at and after the Restoration is not to be wondered at when its long subjugation by the narrow-minded is considered, and his book is a curious testimony to the arbitrary spirit of repression which actuated the Puritans of his day.

A. B. WALKLEY, dramatic critic of the London *Times*, from his observations during a very brief sojourn in New York, concludes that the American stage, as compared with the English, is characterized by naïveté. Well, naïveté means native simplicity, openness and candor, ingenuousness, frankness and artlessness. It also implies some degree of archness and piquancy. It is delighting in a woman, and even in drama is to be preferred to many other things that need not be mentioned.

THE opening in Paris of the Shakespeare Theatre, in which none but SHAKESPEARE'S plays will be presented, simply as a matter of national pride ought to accelerate the movement in England for a Shakespeare memorial. And yet SHAKESPEARE is of the world rather than of England, and this establishment in France goes far to demonstrate the fact.

PERSONAL

LAWTON.—From the comparative oblivion of stock companies, albeit very good ones, Thais Lawton emerged to become a member of the New Theatre company, and the impression made by her work in her appearances to date at that house would seem to prove that the choice was a very wise one. In the course of a long and valuable experience with many of the leading stock organizations throughout the country, including the admirable Castle Square company in Boston, of which Winthrop Ames, now director of the New Theatre, was once manager, Miss Lawton has played a long and varied line of parts, as a leading woman with such institutions needs must, and from such training comes her fitness for her present post. In Strife, in which play she made her first appearance at the uptown house Miss Lawton was so satisfying that theatregoers must be eager for her appearance in later productions at that theatre.

SHELDON.—To look at Edward Sheldon one can scarcely believe that this young man, with the red cheeks and quick step of youth, is the author of two successes, Salvation Nell and The Nigger. After one has witnessed a performance of either of these plays he is astonished and curious to know how this mere boy, just out of college, can so delve into the heart of things as to create such truthful types. It is an old saying that an author or a player must have experienced something of the life which he tries to suggest, but how can this boy, not yet half-way through his twenties, expose the inner man or woman of middle life? Yet this is what Mr. Sheldon has done. Salvation Nell, with which Mrs. Fiske is now on tour, is a treasure-house of types. The Nigger is perhaps more technical, but even here Mr. Sheldon displays his wonderful power of character-drawing. For this young author one can predict only the brightest future.

COURTENAY.—The most striking point about the acting of William Courtenay, who is playing the part of the gentleman thief in Arsène Lupin, is its sincerity. Not alone in Arsène Lupin is this quality evident, but in every role which Mr. Courtenay has taken for some years. Mr. Courtenay is indeed a finished player, if that application implies a strong fundamental method of interpretation aided by a sense of artistic smoothness. In The Wolf Mr. Courtenay made of Jules Beaubleu, the Canadian, a character that stood out prominently, not because of his coarseness, his dialect, or his rough exterior, but because of his humanity. Many actors, who attempt a portrayal of men of the wild, think they succeed when they look the parts. Not so Mr. Courtenay. His Jules was both an exterior and an interior Canadian. As the Duke of Charmarace, or Arsène Lupin, his role is quite removed from the Jules of The Wolf, but is as truthful in development. Throughout, Mr. Courtenay holds his audience by his well polished and strong interpretation.

GEORGE.—The mere conception of Grace George as Lady Teazle seems one of those charming pictures of the mind, but the fruition of that conception is far more charming than the thought. Miss George is not a player of a single type. She has ambitions. She is a student of all that is best in the drama. It has long been known that she was eager to give her interpretation of Sheridan's Lady Teazle, but for one reason or another the production was deferred. Boston expected to see Miss George in the old English comedy during her recent engagement in that city, but was disappointed. New York was the first to be treated to this pleasure. Miss George could not have wished for better auspices under which to realize her dream than those embodied in the New Theatre.

IRWIN.—May Irwin has gone to Merritt Island, in Indian River, to spend the rest of the Winter.

The Usher

The Rochester *Post-Express* suggests that the Ober Ammergau Passion play has been commercialized, and there is something in the idea.

"Who sends out all this press matter, announcing that the costumes for next year's celebration will cost $25,000, giving personal details about actors, telling of the improvements in the great auditorium and the engagement of doctors and nurses to take care of visitors who may fall ill?" asks the *Post-Express*, which adds:

In its original form the Passion Play was a way of thanking God for deliverance from a pestilence which befell the countryside hundreds of years ago. Nobody outside the village knew who the actors were. They were simply peasant folk and their only importance was the part they played. But now the personality of these people is exploited as though they were members of a corps of professional players. Thousands of pilgrims—save the mark—go from this country, from Great Britain, and elsewhere, and the performances of the play continue from May to September. Is it not time to "rid our minds of cant" in this matter and recognize that the Ober Ammergau Passion Play is a monetary speculation? It can hardly be claimed that the immense receipts are needed for the welfare of what the press-agent calls "the little mountain-hidden village of Ober Ammergau." Formerly the money went to the mending of roads, the repair of the church steeple. Will it be claimed that the money goes in the same direction to-day?

Truly, there is a worldly spirit in the promotion of the Passion Play to-day, and it may really be called an enterprise. And it is a question whether the simple piety of the peasant players remains unsullied by all this publicity, while it is doubtful if the performances nowadays invoke the old-time devotion in audiences, which now must be largely composed of curious-minded persons and few real pilgrims.

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A link between the old and the new is Karl Blasel, whose name is potent among Austrian lovers of the theatre. For sixty years as a comedian, Blasel has delighted the Viennese.

Recently, now being more than eighty years old, this veteran laugh inspirer celebrated his golden wedding and his diamond stage jubilee.

His golden wedding should be noted as an event by those who hold that the matrimonial ties of stage people are held in little regard. As to Blasel's stage career, there is proof that he is esteemed in the honors showered upon him by the municipality of Vienna and various literary and artistic bodies.

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Some weeks ago there was published in this column a statement by George Brandes, the Danish sage, correcting a statement as to the grave of Hamlet.

"The grave of Hamlet is not in Elsinore," said Brandes. "Hamlet, according to the legend, was a minor vassal king in Jutland; he never saw Zealand. But when the English in their ignorance asked for his grave, an innkeeper by the name of Marienlyst, near Elsinore, erected a stone heap there some twenty years ago and called it the grave of Hamlet. Thither people make pilgrimages to-day."

On the basis of this statement, THE MIRROR questioned the pertinency of pilgrimages undertaken for the chief benefit of an enterprising innkeeper. Now comes William Chrystie Miller, the veteran actor, with a statement.

"According to legendary history," says Mr. Miller, "the Zealand kings claimed descent from Odin, the god of the Scandinavian mythology, and on the strength of this claim and their impregnable position they demanded tribute from the minor kings in Jutland. Orvendil, Hamlet's father, was a vassal king in Jutland. He married Gerutha, the daughter of Rorik, king of Zealand, and thus from the maternal side the royal blood of Odin courses through Hamlet's veins." Mr. Miller continues:

Hamlet was chosen King at the court of Viborg in Jutland. Hamlet never paid tribute to the Over-King in Zealand. He conquered all the minor kings and made himself master of the larger part of Denmark—namely, Jutland. He was never a vassal king. When Rorik died his son Vigiet became king of Zealand, and Hamlet's growing greatness frightened Vigiet, who, with the aid of the King of Scania, invaded Jutland. Hamlet defeated them. Hamlet in turn invaded Zealand and fought a naval battle in sight of Elsinore Castle. Hamlet was killed in that battle, and tradition says he received honorable burial. Vigiet was Hamlet's maternal uncle, and with the ancient Danes all resentment ended with death, therefore it is easy to believe that Hamlet received honorable burial at Elsinore.

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"Again," says Mr. Miller, "there never was an innkeeper by the name of Marienlyst. Marienlyst is the name of an historic site. It is a beautiful Summer garden. In the midst of it stands a royal pile called the Chateau of Marienlyst, which was formerly the Summer residence of the kings of Zealand. For the above historic facts I am indebted to the great Danish scholar, George P. Hensen, and various other sources, but mainly to Mr. Hensen, who in 1863 was appointed by President Lincoln United States Consul to Elsinore, which office he filled with honor for a number of years. During this time he had access to public records and rare manuscripts at Elsinore and Copenhagen. In 1863 (forty-six years ago) he wrote the following lines, which utterly disproves the tale of Brandes that an innkeeper by the name of Marienlyst twenty years ago erected a stone heap there and called it the grave of Hamlet:

The small earthen mound in the beautiful garden Marienlyst, close to the city of Elsinore, which is pointed out to visitors as Hamlet's grave, may or may not contain his remains, but it is just such a spot as an old daring Viking would delight in for a last resting place—the beautiful Oeresund rippling at the foot of the hill where the mound is situated, dotted with a thousand sails, and where the clashing of arms has sounded in many a hard-fought battle in ancient and modern times. Aside from the grave it is truly a lovely spot, well worthy a visit, and the very place to while away a real Danish Summer eve, when the romantic and bewitching twilight of the Scandinavian midsummer takes the place of dreary night in other climes and casts its transparent mantle over sleeping mother earth.

The historic record, and even the traditional about Hamlet, is interesting, however much it may differ from the story created by Shakespeare. In this creation Shakespeare seems to have taken little but mere Danish names for his purpose. And even if the actual grave of Hamlet may be seen as marked by the pile of stones near Elsinore, it serves but a sentimental purpose as a reminder of Shakespeare's Hamlet, who lost his life not as the traditional king of Denmark seems to have done, in battle, but in that carnival of death that ends the tragedy.

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All the predictions about "Americanizing" theatrical matters in London seem to have gone awry.

Max Beerbohm remembers that when the Belle of New York was first produced in London every one foretold that the example of "that bright, hard-working, athletic American chorus" would revolutionize the method of the chorus at the Gaiety. For a time, he says, there was a slight change—a slight resemblance of modest effort—but the old local tradition soon resumed its sway "and will never be overthrown."

And Mr. Beerbohm pictures the typical English chorus. "The look of cold surprise that overspreads the lovely faces of these ladies whenever they saunter onto the stage and, as it would seem, behold us for the first time, making us feel that we have taken rather a liberty in being there," he says. "The faintly cordial look that appears for the fraction of an instant in the eyes of one of them who happens to see a friend among us—a mere glance, but enough to make us all turn with servile gaze in the direction of the recipient: the splendid nonchalance of these queens, all so proud, so fatigued, all seeming to wonder why they were born, and born so beautiful."

And as it is with the chorus, so it seems to be with all else of the theatre. Tradition, not innovation, is potent.

It would be as easy to substitute chop-suey for the Englishman's roast beef, and some other morning beverage for his tea, as to work a revolution in the methods and the manners of the British theatre.

PLAYS AT THE WHITE HOUSE?

Mrs. Taft, wife of the President, is considering the suggestion made by Charles Frohman to Mrs. Roosevelt, to have well-known players appear at the White House from time to time. The performances would take the form of one-act plays and would be presented, probably, in the East Room, where an ingenious arrangement of curtains and lights would effect a suitable theatre.

THOMAS WILLIAMS.

Thomas Williams, comedian, wishes his friends a Merry Christmas. Mr. Williams is remembered for his good work in The Incubus, with Laurence Irving and Mabel Hackney, at the Hackett Theatre last Spring.

MR. WALKLEY'S VIEWS.

A. B. Walkley, dramatic critic of the London *Times*, who was a guest here at the opening of the New Theatre, has been writing in his journal impressions of his visit to New York. Mr. Walkley found in the New York theatres he visited too much heat. For this reason he says that one Broadway house bears an engaging resemblance to a Turkish bath on Jermyn Street. As to the current plays, they were not so widely different from the dramatic fare in London. The ordinary drama was just as "ordinary" west of the Atlantic as east of it. One distinction is drawn. The New York "success," says Mr. Walkley, "is a little more sentimental, more romantic, more melodramatic—in a word, more unsophisticated than the English play." While the odor of violets floats upward from the pure dramatic work of art, whether English or American, in the latter case it is mixed with the more sturdy aroma of "beef and greens." The American drama, to Mr. Walkley, has an old-fashioned air. To-day in New York, he thinks, is the day before yesterday in London. The temperament in America, like the plays, is more naive. "Playgoers here," says Mr. Walkley, "seem to be more credulous, less intent upon testing fiction by fact, more prone to forego the satisfaction of the real for the delight of the romantic."

ARCHER ON THE NEW THEATRE.

In the course of a lecture on "The Need for a National Theatre," at the London Institution on Friday, Dec. 17, William Archer, the well-known critic and writer, defended the New Theatre of New York from the odium of being called "a millionaire's theatre." He expressed the hope that the Britons, when they should establish their own Shakespeare Memorial Theatre, offered no more serious openings for animadversion than had been afforded thus far on what the New York institution has accomplished. "Why should a millionaire be derided," he asked, "if he devotes some part not only of his money but of his thought and care to beautifying his city and rescuing a great art from a condition of partial paralysis and enslavement?"

AN ERRONEOUS REPORT.

The statement cabled from London that the Shakespeare Memorial project had been unsuccessful, and intimating that it would be abandoned, is erroneous. Satisfying progress is now said to be making for the establishment of a Shakespeare Memorial Theatre. Lord Mayors and other local officials are coming to the support of the project, and a national association for the enrollment of all interested for a fee is now forming.

DIFFERENT COUNTRIES, DIFFERENT MANNERS.

In American theatres commonly the opera glasses to be let are fastened to seats securely by chains which permit their use, and ten cents is the fee for employing them. In London you can get an opera glass from a programme girl for sixpence, and it is not chained or otherwise secured. Thus in the older metropolis faith in the honesty of the user is expressed.

A LONDON EXPERIMENT.

The Aldwych Theatre, London, long unfortunate in its mediums, is to be turned into what in this country is known as a "combination theatre," and it will be the first theatre of this sort in London proper.

A SIGNIFICANT RULE.

One invariable rule in the ancient drama in India was that no love relation of a man to another man's wife could be made the subject of a plot.

The Matinee Girl

HELEN LOWELL is a large figure on the dramatic horizon these mid-winter nights. Her Lizzie in The Lottery Man is a presentation of the character of a spinster, crushed by circumstances, but with a man hunger and wealth hunger, that at the last seems likely to be appeased. Miss Lowell's sharp contrasts in the before and after phases of her wealth getting, form one of the truest and most humorous pictures ever drawn by an actress portrait painter on Broadway canvas.

Helen Lowell.

There is a talking carnival of those who knew Miss Lowell before this and other "arrivals" of hers. Theatregoers are divided into two classes, those who know Helen Lowell personally and those who do not, and there's a mighty pride evident in the words and the bearing of those who know.

One of these who know says that Miss Lowell delves into her own chest of family memories for the quaint, flatbreasted, narrow shouldered spinsters she produces for our colossal entertainment. It is one of the proverbs of the region between Twenty-third Street and Forty-fifth Street, and bounded on the west by the west side of Broadway, on the east by the east side of Broadway, that Ada Lewis has the largest voluntary family in stage circles. She has impulsively adopted all the seven children left by a brother and sister. But Helen Lowell has been distanced by but one. She voluntarily maintained five aged aunts and an uncle in advanced years. She too could answer of her family, "We are seven." The compensation for this heavy burden upon slight shoulders was the mine of types her life with those who were traveling the hither side of the hill afforded. "And the pleasure of it," friends say Miss Lowell stoutly maintains. "Duty? Why, duty ceases to become duty when we want to do it. It's pleasure."

These ancient aunts of hers always looked beautiful to Miss Lowell. Always, that is save once. That was when small Miss Lowell, very pigtailly, thin legged and determined, had run away from home. Or, if she hadn't run away she had absented herself for fourteen consecutive evenings, and danced and sang in the chorus of one of the juvenile opera companies. Her family had been struck with her repeated absences, always upon the same pretext of calling on friends that evening.

The oldest and sternest of the aunts had appointed herself a detective. On the fourteenth night of her pink tighted and joyous capering on the stage the new member of the chorus stopped dancing, and stood as though frozen, staring into the audience with the wide eyes of one who saw a Medusa head. What she saw was to her as terrifying, a very white face frowning at her out of a frame of flat bands of moist black hair, and a mourning bonnet. While she stared the face seemed to dissolve into a mist and the new chorus girl, gulping back her breath tripped and sang once more.

"Maybe it wasn't aunt Mary, after all. Maybe I just thought it." With this philosophy she comforted herself, but only briefly. When she made her exit, the doorkeeper, in his most depressed attitude stood waiting for her.

"Miss Robb"—she was Helen Lowell Robb then, not having shorn her name of its encumbering monosyllable "there's a lady out here who says she's just got to see you."

The white face and the black bonnet swam out of the background into the foreground of the chorus girl's consciousness. "Tell her—I—can't—come," faltered the quaking young person in tights. Forth went the doorkeeper and back he came with marvelous directness. "She says if you don't come to her she'll have to come to you." Whereat the young person yielded as young persons must do to the inevitable. "Nellie, you must come home with me." Her relative screened her eyes to shut out the offending sight of the girl's extremities. "Take off those dreadful things and come home with me, immediately."

At home that night the culprit was led into the center of a family group. All the family had assembled to pass judgment upon her, and say what should be her sentence. With legs swinging nervously, she listened in silence. One relative was for exile. "Board her out. 'Twill be a good punishment." This was the verdict of one relative. Another was for the reformatory. Another had vague thoughts of the Gerry Society. The wicked one's mother, the youngest and shyest of the council, said not one word until dawn broke upon the all night session.

Then she uttered the word that made a coward of Miles Standish, a "thundering 'No' from a woman's mouth."

She said, "If we forbid the child to go on she will go on any way. I want her to go with my consent."

This ended the council and started Helen Lowell's open career on the stage. Her mother knew the child and the child's heritage. There is little in common outwardly between Fourteenth Street, near Eighth Avenue, where the runaway was born, and the romantic War of the Roses. But the chorus child's mother knew the battling lineage that had its origin in the Earl of Lancaster, knew of the Admiral Lowell, to whom the smell of gunpowder was a fragrance sweeter than patchouli. The Lowells always fought, and always had their own way," said this wise mother. "She'll have her own way and we might as well let her have it. Besides, she is clever, and I think she'll not be such a very bad actress."

The next season the motherly hope and faith were fulfilled. "Nellie," who had been in the chorus, sang Iolanthe at eight hours' notice, at the Academy of Music.

"Dearest," in Little Lord Fauntleroy, was her first dramatic part, and the gate into the honored land of leading women parts. One of the best performances of that earlier era in her career was as the woman of the people, in Charlotte Corday, which she played with Kyrle Bellew and Mrs. James Brown Potter. She created parts in most of the Hoyt farces. Then came the sharp line of cleavage, caused by William Harris sending her to Charles Frohman, who had complained to him that the part of Susan, in Quality Street, had kept him awake for three nights.

"You can play it," was his verdict on sight, "but I'm afraid you are a little too tall."

"I can play it stooping," suggested Miss Lowell.

As a souvenir of the "Quality Street" season, Miss Lowell has a letter from Mr. Frohman, saying: "I know no actress in America or England could have played Susan as you played her."

Then into the Lowell career entered Clyde Fitch, who has helped to shape so many careers. He chose her for the part of an old woman in The Straight Road, and there echoed from the sacred depths of rehearsals, this exchange between Miss Walsh and Mr. Fitch:

Miss Walsh: "But why, Miss Lowell?"

Mr. Fitch: "That's just why."

To that human shriek, Miss Hazy, of Mrs. Wiggs of the Cabbage Patch, Miss Lowell gave five years.

"Don't you loathe her?" asked a seeker after knowledge.

"No," returned Miss Lowell, "for I was always discovering new things about Miss Hazy. The last week of the fifth season I learned something else I could do, a queer turn when we read the letter, a turn of the eye, that caused a laugh. When I heard the audience laugh, I said: 'Why didn't I think of that before?'" She was infected into The Bachelor the last three weeks of its life, and Mr. Fitch said: "I'm going to write you the part of your life!" That part was clearly drawn in the play he was engaged upon when he died, and of which one act was finished; a play he was writing for Charles Cherry.

There are good things in sight for Miss Lowell, things foreshadowed by managerial enthusiasm. The Great Chance seems to have come. But quite properly she does not accept calmly the congratulations beginning "How lucky you are!" "Luck" as she views it, "is good fortune that comes without effort. Success, good fortune that comes with effort."

It is twenty-five years since she made her successive elopements from the family circle to the stage door of a downtown playhouse. And twenty-five years are a goodly period of apprenticeship, she thinks, and so think we all.

"If I hadn't been successful I should have left the stage ten years ago," she said to the chairman of a congratulation committee. "It takes twelve or fifteen years to know whether you are in the right place."

Hearken ye maidens who want to star after three years of treading the boards.

In a little burst of whimsical confidence she will tell you, if she knows that you are of the understanding sisterhood: "But I really only act to support my farm and my dogs." The farm is "Restawhile," at Northport, Long Island. The dogs are seventeen thoroughbred spaniels, with the Duchess of Marlborough, that she smuggled into Australia against the laws of the United Kingdom, and Marlborough Girl, a winner of many prizes, neither of whom are mere dogs, but, she is convinced, reincarnations of some rare human spirit, are the favorites.

Her heart, as she asserts, may be on the farm, which she once owned in partnership with Marion Abbott, and devoted to the aesthetic profession of violet raising, but on which she last year raised ton upon ton of profitable turnips, besides the cocker and Blenheim spaniels. But her mind is on the quaint characters that she makes live upon the stage.

"I don't want to play caricatures always," she says, showing for a moment the wistfulness that lies in the heart of all, for one success but opens the door to reveal another yet to be achieved. "I want to play quaint American characters. I wish I might be the female Sol Smith Russell of this country. I don't know whether I can, but I want to."

Which anti-climatic speech proves Miss Lowell modest. That she is that strange thing, a human without personal vanity, she discloses by her hearty answer to the exclamations she hears a hundred times a day: "Don't you hate to make yourself such a guy?"

"No, I never did. I always look at myself when I'm made up and wonder if I can't do something to make myself look a little worse."

May your thoughts be happy ones these holiday days!

I cannot reasonably wish any great change in your environment. You will be playing, no doubt, and two performances and a hurried dinner will give you little opportunity for holiday speeches except to yourself. But make them to yourself. Say that the world, on the whole, has been pretty fair to you, quite as fair as you have been to the world. Say "This Christmas will be merrier for some folk because of me, if it's only those folk in front who have seen me play my part as well as I can." Say, "I've tried to stretch the Summer holiday spirit over half the year. Now I shall try to carry a Christmas heart about with me until the Summer. Last Summer I learned from a big old elm. This Winter I am learning from the Christmas tree lessons of kindliness, of tolerance, of understanding."

This swinging old planet would be a far less tolerable place to live on were it not for the two humanizing calendar centers, the midsummer vacation when nature is at its best, and Christmas when human nature is at its best.

Analysis of Marie Tempest's methods in producing her comedy effects shows she depends, after her interpretative intelligence, upon a pair of eyes so waggish that Maugham must have written into Penelope when he found she was to play it the line, "Nature has given you a roguish pair of eyes." Miss Tempest can do more in a given time with her eyes than can more than two or three women on the stage. She depends, too, upon gestures from the elbow. Her forearms are exceedingly active. They are remindful of the flying spokes in a swiftly revolving wheel. Her head has swift little motions *à la* Tempest. All of Miss Tempest's movements are quick, as quick as her facile intelligence.

Maugham's triple lines in his latest play will disturb many a household and near household. They constitute the old mathematician's warning to his married daughter and reveal a knowledge of the human heart and habit never contained in any work on mathematics. This is their gist:

"Don't say to him, 'Do you love me as much as ever?' Those words are a rope around the neck of love.

"Don't ask him where he has been. Those words are the first nail in the coffin of love.

"Don't ask him, 'When will you be back?' That is the first clod that falls upon the coffin in the grave of love."

Vaughn Glaser, the star of St. Elmo, has an agreeably haunting personality. It is one possessing four cardinal resemblances. One of the tallest men on the stage, he in the matter of height recalls Brigham Royce. His eyes are as big and prominent as James K. Hackett's. He reads his lines with the modulation and curious intonations of William K. Faversham. And throughout the performance as St. Elmo was the same pervasive melancholy with which E. H. Sothern imbues his Hamlet.

THE MATINEE GIRL

A SPECIAL READING TO CLERGYMEN.

A special reading of The Wedding Day was given by the members of the cast at the Hackett Theatre Friday morning, Dec. 17, to thirty prominent ministers, headed by the Rev. Charles H. Parkhurst, who were asked to pass on the questions whether the theme was vital, suitable for dramatic presentation and compelling of interest.

READ BY FORBES-ROBERTSON.

Forbes-Robertson read Richard Watson Gilder's poem, "The Heroic Age," at a dinner of the Civic Forum at the Hotel Astor Friday evening, Dec. 17.

GEORGE ARLISS TO RESUME IN SEPTIMUS.

A few days' rest has worked wonders in the condition of George Arliss, who was ordered by his physician to take a respite from stage work, and who was therefore obliged to retire from the cast of Septimus on Saturday, Dec. 11. Last Thursday Mr. Arliss learned from his medical adviser that he would be fully restored in another week. Accordingly Harrison Grey Fiske, his manager, has arranged to carry out the tour of the play as planned originally. Mr. Arliss, with Emily Stevens and the company now appearing in Septimus, will appear in Pittsburgh on Jan. 3. Septimus will be seen in Chicago and the principal cities of the Middle West during January and February. Its engagement at the Hackett Theatre in this city concluded last Saturday night.

ABELES IN THE GODDESS OF LIBERTY.

Edward Abeles, late star of Brewster's Millions, will be seen in the forthcoming production of The Goddess of Liberty at Weber's Theatre, Dec. 22. The Goddess of Liberty is a musical comedy in three acts and four scenes by Joseph Howard. May de Sousa will have the prima donna role. Others in the cast are Louis Casavant, Frances Demarest, Stella Tracey, Florence Gerald, Mary Richmond, Charles Aveling, Myles McCarthy, Joseph Clark, Wilbur Taylor, H. T. Pinkham, Bert Smith, Edward Noble, Charles Fletcher, Herbert Leonard and V. H. Kittridge.

A FAMILY REUNION.

Christmas and the first performance of Cameo Kirby at the Hackett to-day will be the occasion of the first reunion in years of the Farnum family. Dustin Farnum is the star of the play and William Farnum, now with Viola Allen, comes to spend his holiday vacation in New York and meet his father and stepmother, who came on from the West for the reunion. Marshall Farnum alone will be absent, as he is playing the Virginian on a Western circuit.

THE ACTORS' MATINEE.

Forbes-Robertson gave a professional matinee of The Passing of the Third Floor Back Tuesday, Dec. 14. The matinee was arranged for by John Drew, who on account of his recent accident was not present. Players from all the productions in New York were present. English actors, among them Marie Tempest and Graham Brown, who sat in a box, were numerous. The applause was frequent and hearty. Several years ago Mr. Forbes-Robertson gave a similar matinee of Hamlet.

WILLIAM NORTON.

William Norton, whose portrait appears on the cover page of THE MIRROR, is that sterling actor who for four years was with the stock company at Keith and Proctor's Harlem Opera House. His work with that organization is still fresh in the memory of theatregoers. This week Mr. Norton is playing MacDonald, the heavy role in The Wolf, at the West End Theatre.

AN OPERA COMIQUE.

Joseph Carl Breil, the composer of "The Song of the Soul" and other incidental music of The Climax, is writing the score of an opera comique, the book of which deals with the adventures of a 19-year-old marquis under Louis XVI, which is the prima donna role to be assumed by a soprano.

A DANCER'S FALL.

Lillian Goldsmith, the comedienne in a comic opera, fell at the end of a violent dance requiring extreme exertion while playing at Pottsville, Pa., Tuesday, Dec. 14, and injured her spinal column, resulting in temporary paralysis. She was pronounced considerably improved the next day by the local hospital staff.

HAS A VIENNA SUCCESS.

Manager C. F. Whitney, the American producer of A Chocolate Soldier, has the rights to a recent Viennese operatic success dealing with the life and adventures of Baron von Trenck, one of Frederick the Great's officers, who lost his head in the French revolution.

KITTY AND THE CANARY.

Owing to the discovery that Clyde Fitch's last play, Kitty and the Canary, is very incomplete, the Shuberts, in deference to the wishes of Mr. Fitch's family, will not call in any author to complete the play and therefore will not produce it.

WILL IT WORK?

When the Shuberts produce Dick Whittington at New Haven on Dec. 27 they will have stations erected at their New York offices and at the Hyperion Theatre to test the availability of wireless telephony for the transmission of the song numbers.

CHARACTERISTIC OF THE AUTHOR.

Bernard Shaw's most recent play, to be produced by Charles Frohman's Repertoire Theatre, London, will require four hours for presentation, with no regular intermissions. The audience is to decide when the curtain shall fall.

THE PLAYS OF THE WEEK

Marie Tempest Introduces Penelope—St. Elmo at the Academy—The School for Scandal at the New Theatre—Special Matinees of Mrs. Dakon—At Other Playhouses.

To be reviewed next week:

THE LILY.....The Belasco-Stuyvesant
CAMBO KIRBY.....Hackett
THE CITY.....Lyric

Lyceum—Marie Tempest in Penelope.

Comedy, in three acts, by W. Somerset Maugham. Produced Dec. 14 by Charles Frohman.

Penelope ..... Marie Tempest
Dr. O'Farrell ..... Philip Desborough
Prof. Golightly ..... Hubert Ross
Mrs. Golightly ..... Maud Milton
Mr. Davenport Barlow ..... Wilfred Draycott
Mrs. Ferguson ..... Mabel Trevor
Beadsworth ..... McIntyre Wickstead
Mrs. Watson ..... Minnie Griffen
Mr. Anderson ..... J. Sebastian Smith
Peyton ..... Mamie Bennett

Penelope is the wife of Dr. O'Farrell, the daughter of Prof. and Mrs. Golightly, and niece of Mr. Davenport Barlow. O'Farrell has a liaison with Mrs. Ferguson, whose husband is in some far-away corner of the earth, fighting for his country. Penelope sends a mysterious telegram to each of her relatives to meet her at her house at an appointed hour and there declares her intention of never seeing her husband again, and forthwith proceeding to obtain a divorce. Her father is a professor of mathematics; but he is not such a superman as not to know what to do in an emergency in which heart and sentiment play a part. He points out to Penelope where she has been making her mistakes toward her husband, and advises her to let Mrs. Ferguson sit on the arms of his chair and overwhelm him with the demonstrations which for five years she has shown ad nauseam in her manner toward the doctor. In other words, he prescribes as a cure the Hahnemann doctrine of letting like cure like. Upon this hint Penelope proceeds to act, and as O'Farrell has created an imaginary invalid in order to account for his periodic absence, the vivacious wife makes each such period a red letter event in the doctor's book of accounts by buying expensive dresses and hats, for which she has the bills charged to her husband.

The cure works. The doctor becomes surfeited with Mrs. O'Farrell's attentions and begins to notice the corresponding indifference of his wife. To this is added the tortures of suspicion that Penelope has torn a leaf out of his own book and is secretly fostering an illicit relationship, leading to complications after approved farcical methods, until a reconciliation is effected and the domestic happiness of the two is restored.

Miss Tempest displayed all her old vivacity, together with all the interesting nuances of her finished artistry, in the delineation of the role of Penelope, who is the Cyprienne of Divorcons in new gowns, in itself Mr. Maugham's comedy, while possessed of all the sparkle and go of an extraordinarily brilliant dialogue, betrays a remarkable deficiency of unique complications and is singularly barren of any sort of situations. The theme is no longer novel, especially to New York audiences, who have had it treated in A Woman's Way, in Love Watches and sundry other comedies within a comparatively recent period. So it was that Miss Tempest's lively personality and skill had to go into the breach and make amends for Mr. Maugham's shortcomings. And they filled a considerable portion of the gap. Her impersonation is a thing of joy if not of absolute beauty. Her liveliness is spontaneous and her manner charming. Her comedy sparkles like a glass of champagne, and her impulsive gestures and prankish movements give her work a distinctly Parisian flavor in the best sense. She recalls Aimee, both in chic and in the intelligence with which she handles a situation dealing with conflicting sentiments. Even her passing scenes of seriousness are never without interest and are always worthy of the closest attention.

The cast was adequate, with Draycott giving an interesting characterization of a modern Major Pendennis, a social diner-out who prides himself on his acquaintance with duchesses. The other characters are not particularly endowed with distinctive traits, and the piece at best inspires only a tepid interest.

New Theatre—The School for Scandal.

A comedy by Richard Brinsley Sheridan. Thursday evening and Saturday matinee, Dec. 16 and 18.

Lady Sneerwell ..... Thais Lawton
Snake ..... Cecil Yapp
Lady Sneerwell's Servant ..... Robert Vivian
Joseph Surface ..... A. E. Anson
Maria ..... Olive Wyndham
Mrs. Candour ..... Rose Coghlan
Sir Peter Teazle ..... Louis Calvert
Rowley ..... Jacob Wendell, Jr.
Lady Teazle's Maid ..... Margaret Fareleigh
Sir Peter Teazle's Servant ..... John Keats
Pompey, Lady Teazle's Page ..... Master John Tansey
Lady Teazle ..... Grace George
Mr. Crabtree ..... Albert Bruning
Sir Benjamin Backbite ..... Ferdinand Gottschalk
Lady Sneerwell's Servant ..... Victor Johns
Sir Oliver Surface ..... E. M. Holland
Moses ..... Lee Baker
Trip ..... Oswald Yorke
Charles Surface ..... Matheson Lang
Careless ..... Henry Stanford
Sir Harry Bumper ..... Charles Balsar
Charles Surface's Guests ..... A. F. Cross, Arthur Fox and W. J. Locke
Charles Surface's Servant ..... E. Mallon
John, Joseph Surface's Servant ..... Pedro de Cordova

Though we have seen better individual performances of this standard comedy of 1777, we have certainly witnessed no better ensemble than the New Theatre is presenting. Perhaps THE MIRROR critic was fortunate in seeing it at the Saturday afternoon performance, when the sundry defects complained of in certain quarters had been mended, the company had fairly become settled in its lines, and the mechanicians had surmounted some difficulties in the handling of the curtain. Be that as it may, it would be difficult for any old playgoer to recall a more satisfactory, all-round performance of The School for Scandal.

After all, the purpose of the New Theatre is just that. We are not to look for conspicuous merit in this character or that, and complacently wink at the shortcomings of all the rest. We saw neither the best Sir Peter nor the best Lady Teazle it has been our good fortune to see; but, on the other hand, we never saw as good a Trip as Oswald Yorke's nor a better Moses than Mr. Baker's nor a better Snake than Mr. Yapp's, nor so good a Careless as Harry Stanford's. Therein the New Theatre is realizing its mission. It is setting a standard of uniform excellence and educating the public to look for artistic harmony where it has been accustomed to witness the virtuosity of certain preferred individuals.

It is quite probable, judging by the general tone of the daily press after the Thursday night performance, that the critics, generally speaking, have become themselves so imbued with the characteristics of the indiscriminate stellar system as to overlook the fact that it is a most difficult thing for any individual to overshadow by sheer force of personality a performance in which the relative values are so admirably adjusted, and in their failure to pick out the acting of any one in particular conceived disparaging notions of the whole at the expense of the few.

But if the management has periodically drawn some star players into its fold it has not departed from the cardinal principle which must govern this playhouse if it is to carry out the purpose for which it was created, of compelling its guests to conform to the ethics of an artistic amalgamation which takes no account of names. And in this spirit we must judge the performance of The School for Scandal, and by this token it was a triumphant achievement.

Miss George presented a very attractive figure as Lady Teazle. She is young, pretty and well schooled. She delivered the lines with a ring of authority and simulated both the merry and the grave sides of the role with becoming diversity of method. It would hardly be true to say that she showed the intellectual capacity to sound the depths of the character in all its moods and tenses. Of the subtleties of the delineative art there was hardly any evidence. Objectively, in the outward attributes of an agreeable performance, it was a decidedly interesting characterization, and especially is this true of her screen scene. The little clucking chuckle which she interjects in her comedy betrays a certain lack of sincerity. She affects more the manners of a city-bred dame than those of a damsel of that period who has passed her spinsterhood in the retirement of the country. But she struck a note of pathetic remorse in the screen scene that went straight to the heart because it came from the heart. So that, while she did not distinguish the role by any remarkable force within her gift, she gave us a Lady Teazle of a most interesting type and vindicated her right to be considered a serious factor in present-day theatrical affairs.

Nor did Mr. Calvert shine in contrast with some Sir Peters of our own stage of even less recent date than Warren and other favorites in that role. Edwin Varrey made it peculiarly his own—and that but five years ago. But Mr. Calvert proved himself a consistent artist. He gave you the impression that he assimilated the role of Sir Peter with the same hearty gusto as any other distinctive part that might fall to his lot, without choosing to accord it one of the highest places in his repertoire. He lent it no brilliant distinction, mayhap; perhaps he denoted the irascible side of Sir Peter too perfunctorily, and merged his bluster and tenderness into a too uniform agreeableness of manner that robbed his impersonation of its most vigorous contrasts. But for all that it was a delineation worthy of its surroundings and a well adjusted part of the whole performance.

The most distinctive characterization was the Joseph Surface of Mr. Ansen, an actor who combines all the advantages that a resonant voice and a good stature can lend to an intelligent mind, and who portrayed the subtle hypocrisy of the would-be seducer of Lady Teazle with extraordinary finesse.

In this version the incident in Joseph's library where customarily he touches Lady Teazle's knee is modified in that Joseph, leaning across the table, kisses her hand quite ardently. But it is questionable whether this simple act of courtesy would justify Lady Teazle to jump at the conclusion that her virtue was imperiled at the hands of her admirer, and lead her to repudiate him.

The Charles Surface of Mr. Lang, on the contrary, was a mild and half-colorless conception, lacking in bounce and the natural cock-a-whoop abandon of the prodigal spark of the period, who sells his ancestors for fuel to make the pot boil. Artistically it was a well rounded performance, however, and the actor's good appearance went far to make his impersonation interesting.

Rose Coghlan's Lady Candour was excellent without being dominant, while Thais Lawton's Lady Sneerwell, particularly in the first act at the lady's dressing table, was most admirable in its truthful details. We expect everything of Miss Coghlan and are disappointed when we see her emphasizing her pauses for no apparent cause. Miss Wyndham's Maria lacked virile chest tones, being more or less affected all the way through by her over-sweet ingenue voice, which belongs to the nursery rather than the stage and is the besetting sin of sundry promising young actresses that might be named here. It always smacks of disingenuous display and is radically false.

Mr. Holland's Uncle Oliver was natural but lacked spontaneous heartiness as well as aggressiveness, being negative rather than positive in its general excellence, and the audience received a far more grateful impression of the spirit of the comedy from the impetuous acting of Harry Stanford than from any other source.

The scandal scenes were well played by Bruning as Crabtree and Gottschalk as Backbite, and by Rose Coghlan and Thais Lawton in their respective roles.

The play was staged in the most perfect good taste, and one particularly commendable feature was the amazing quickness of the changes from one elaborate scene to the next, made possible by the revolving stage, and which will enable the theatre to overcome the worst difficulties in the way of producing Shakespeare's plays, or other old dramas with a multiplicity of scenes.

Academy of Music—St. Elmo.

Dramatization by Willard Holcomb of Mrs. Augusta Evans' novel of the same name. (Vaughan Glaser and Company, producers.)

St. Elmo Murray ..... Vaughan Glaser
Rev. John Hammond ..... Harrison Stedman
Murray Hammond ..... T. N. Heffron
Gordon Leigh ..... Charles Carver
Mr. Dent ..... C. Edmund Roberts
Mr. Clinton ..... Russell E. White
Aaron Hunt ..... Frederick Kerby
Shadrach ..... James A. Hester
The Sheriff ..... Robert Hill
Mrs. Ellen Murray ..... Leonora Bradley
Agnes Powell ..... Marta Oatman
Mrs. Wood ..... Constance Kenyon
Tabitha ..... Ruth Gates
Edna Earl ..... Fay Courtenay

This is a typical play for the masses. The author, largely in deference to the wishes of Mrs. Evans, who wrote the novel more than a generation ago, has preserved not only the atmosphere but the language of the book, and the characters hold forth in the ceremonious periods of the society of the old South. People do not speak that language now, but its retention in the text of the dialogue helps wonderfully to translate the listener into the environment amid which the scenes are laid and where such a character as the cynical St. Elmo was a possible factor.

The author, moreover, has shown marked skill in reproducing the strongest episodes of the book within the space of four acts. These show the old blacksmith shop of Aaron Hunt amid an enchanting woodland setting, reproducing a poetic conception of The Village Blacksmith. Incidental to this picturesque act, in which the barefooted Edna Earl and her old grandfather are introduced, is the duel of St. Elmo and Murray Hammond, the killing of the latter, Edna's act of saving St. Elmo by misleading the pursuing sheriff, and Aaron Hunt's death.

The second act shows Edna in the home of Mrs. Murray, St. Elmo's mother, who has adopted the orphan and is bringing her up as her own child. In this act St. Elmo, in one of his cynical moods, entrusts the keys which unlock the secret hiding place of Agnes Powell's letters, to Edna, and shows the attempts of the adventuress to force the heroine to give up these letters. In the struggle Edna is wounded, and St. Elmo begins to realize that one woman at least is faithful.

There is another picturesque setting for the third act, showing the rectory garden, with the chapel which St. Elmo built for his treacherous friend, on one side. Here we have organ music and an illuminated Christ as an impressive background to St. Elmo's wooing of Edna and his pathetic plea in which he seeks to justify himself in her eyes. And finally the adapter shows the old cemetery, with the tombstone of Murray Hammond, and adjoining it the handsome monument which St. Elmo has secretly erected to the memory of Edna's grandfather, Aaron Hunt. Here the pathos of the action rises to the verge of tragedy, as St. Elmo, in a hopeless mood over Edna's seeming indifference to him, is about to blow out his brains on the grave of the man he killed, but is saved from self-inflicted death by the Providential arrival of Edna and her confession of love.

With such regard for what is effective toward the promotion of stage illusion, it must be apparent that the spectator is swept along with the current of interest created by the story itself, which, though pure melodrama, preserves the dignity of probability in all but few important points. The enjoyment of the play presupposes in the playgoer a capacity to approach it in a spirit of respect for the favorite fiction of our mothers, who went and thrilled over its pages as they did over those of "Lady Audley's Secret" and "East Lynne." Like the stage versions of these novels, St. Elmo is likely to prove a favorite attraction with the masses for years to come. On the stormiest night of the season there were few vacant seats in the large Academy of Music.

Aside from the excellent production, scenically, the play was well acted by Vaughan Glaser as St. Elmo, Frederick Kerby as Aaron Hunt, James A. Hester as the colored house servant, Leonora Bradley as St. Elmo's mother, Marta Oatman as Agnes, Constance Kenyon as Mrs. Wood and Fay Courtenay as Edna. Mr. Glaser emphasized the impetuous nature of the hero as well as the strong cynicism of St. Elmo's nature after the first act, and only marred what would otherwise be a very artistic performance by a tendency to avoid inflections in his delivery. Miss Courtenay's Edna was interesting throughout, and she evinced a sympathetic conception of the role, both in its lighter and its heavier moments.

Hackett—Mrs. Dakon.

A drama in four acts, by Kate Jordan. Produced at special matinees Dec. 14 and 15. (Sam S. and Lee Shubert, Inc., managers.)

Lawrence Brundage ..... Robert Warwick
Colonel Gunning ..... P. S. Barrett
Charles Wix ..... George Graham
Yoki ..... C. A. Chandos
Simon ..... Harry Gibbs
Mrs. Dakon ..... Dorothy Dorr
Ruth Dakon ..... Laurette Taylor
Mrs. St. Leger ..... Ann Warrington
Babe Benson ..... Ethel Martin
Marie Antoinette ..... Anna Wynne Model ..... Dorothy Deeks

Lawrence Brundage and Mrs. Dakon were engaged before she became the wife of a young millionaire, who could supply her with luxuries which were beyond the scope of Lawrence's $30,000 a year. Then disaster befell Dakon, and he and his wife retired to a little Pennsylvania country town, where he went to work, seeking to mend his shattered fortunes. The wife grows tired of her sordid surroundings. She is a shallow, frivolous creature, who must bask in the sunshine of prosperity or wither.

When the curtain rises we witness the last stages of a friendly game of poker in Brundage's apartment in New York. The time is midnight. It is a farewell session, as Brundage is about to go to South America to engage in business. The friends say farewell and the lights are extinguished, when the bell rings and the Japanese servant admits Mrs. Dakon. She has deserted her home, left a note of farewell to her husband and has come to Brundage, relying on his old affection to induce her former lover to marry her after obtaining a divorce from Dakon. Brundage is appalled at her action. He and Dakon were college chums and his loyalty to his friend is so great that he insists on the woman returning to her home by the early morning train, especially as she confesses that she informed her husband in the note of farewell that Brundage had asked her to come. The husband kills himself as the result of her desertion, and the curtain falls on the first act as she swoons away on reading the telegram announcing Dakon's death.

Eight years elapse and in the meantime Ruth Dakon, a child by his first wife, has grown to girlhood and evinced marked talents as a painter. Mrs. Dakon and Ruth are living together on $15,000 a year, secretly supplied by Brundage, unknown to Ruth. He has returned from South America and Mrs. Dakon cherishes renewed hopes of becoming his wife. But there springs up between Brundage and Ruth a bond of affection which takes no account of Mrs. Dakon, and throws the vain and capricious woman into hysterics as she becomes an accidental witness of an ardent love scene.

Brundage has insisted on Ruth being made acquainted with the circumstances of her father's death, and Mrs. Dakon has always trembled at the thought of losing Ruth's love, if she ever learned the truth and were made aware of her stepmother's perfidy. There is an explanation between Brundage and Mrs. Dakon, and he leaves her to tell Ruth the truth. Instead, Mrs. Dakon turns over some old love letters that Brundage wrote her before her marriage and persuades the girl that they were written after her marriage, and were the cause of her abandonment of home and husband.

Naturally, Ruth turns against Brundage, believing her stepmother the victim of his treachery to her father and Brundage the cause of his death. She learns that they have been living on his bounty and induces Mrs. Dakon reluctantly to give up her income from that source and retire with her into the obscurity of an artist's studio apartment in Paris, where Ruth hopes to earn enough money by her brush to pay back the $120,000 they have consumed since her father's death. Here, a year later, Brundage finds them, poor and dependent. Mrs. Dakon accepts Colonel Gunning, a devoted and persevering elderly Irishman, and on her wedding day is confronted by Brundage, who demands an explanation of Ruth's unaccountable opposition to him. He forces his old dame to confess to Ruth that the letters were written before her marriage to Dakon, and that he was not to blame for her father's death. Thus his path is smoothed to Ruth's heart, and the play closes as the young girl is folded to his heart and the woman departs on her wedding tour.

The play is built on more or less familiar lines, with many incidents that are genuinely gripping, but with no strong central dramatic high light to bring it within the category of a marked success. The play follows another recent matinee performance at the same theatre, The Wedding Day, in impinging the interest on a suspended explanation which would have made everything clear; but it excelled that performance in the quality of the interpretation and perhaps also in interest as a story. It makes heavy requirements on the powers of the two leading women, who run the entire gamut of emotional expression, and the playwright was fortunate in finding the role of Mrs. Dakon entrusted to Dorothy Dorr and that of Ruth Dakon to Laurette Taylor. These parts could hardly have fared better in the hands of any two American actresses available. In spite of strong contrary inducements, Dorothy Dorr gave a well restrained performance of her role, charged though it was with the elements of improbable sentiment and tearful pathos.

Laurette Taylor handsomely sustained the reputation she has been making as a young actress of wide range and great promise generally. She combined with wonderful tact the impression of youthful vivacity and dramatic verve in the telling scenes, which would have taxed the better powers of

(*Continued on page 6.*)

THE ACTORS' SOCIETY

IT WAS CHARACTERIZED BY MUCH ACTIVITY THE PAST WEEK.

Success of the Booth of the Actors' Society at the Bazaar of the P. W. L.—Edgar Selwyn in The Scarecrow — Menefee Johnstone with A Man's a Man—Gossip.

At the Professional Woman's League bazaar, Wednesday, Thursday, Friday and Saturday, last week, the booth of the Actors' Society was an immense success. Many thanks are due the women of the League, who so cordially welcomed the women of the society and did so much to make it pleasant for the society's committee. Irene Langford had charge of the Actors' Society's booth, and credit must be given her for the success of the booth. The society's committee was as follows: Irene Langford, chairman; Fanny Cannon, Nellie Callahan, Katherine Rober, Julia Williams, Blanche Lawrence, Bonnie Maud, Lillian Kinsbury, Pauline Seymour, Blanche Seymour, May Bretonne, Mrs. Felix Morris, H. Nelson Morey, T. A. Wise, Menifee Johnstone, Charles Fleming, Harold Woolf, Lionel Adams, William Haddock, Reginald Barlow.

Percy Mackaye's "tragedy of the ludicrous," The Scarecrow, was presented for the first time on any stage by the Harvard Dramatic Club in Cambridge and Boston under the direction of George Henry Trader. The professional rights have been secured by Henry B. Harris, who will star Edgar Selwyn in the piece.

Russell Bassett has been engaged to support Florence Roberts in her Coast tour.

Menifee Johnstone, who in contract with Herbert Sleath played Cash Hawkins in A White Man (The Squaw Man) in London and the provinces, has returned to America and was signed by Henry B. Harris on his return, and has since played in Such a Little Queen and On the Eve. He will next be leading man with Robert Edeson in A Man's a Man, which opens on Jan. 3. Mr. Johnstone's family is still abroad, but expects to return about April.

Wilton Taylor, who made such a success playing Lewellyn in The Blue Mouse, has been engaged by Joseph Howard to play an important part in The Goddess of Liberty, which opens at Weber's Theatre Dec. 23.

At the New Theatre Thais Lawton and Cecil Yapp are in The School for Scandal, and William McVay, Howard Kyle, and Reginald Barlow are in The Nigger.

Walter D. Greene is playing in His Name on the Door.

Frank Losee, Lorena Atwood, and Regan Hughston are with The House Next Door.

Emma Butler and Frank E. Jamison are with Henrietta Crosman in Sham.

Walter Jones, June Mathes, and Escamillo Fernandez are with Going Some.

Edward R. Mawson was with The Thief last week at the Grand Opera House, Brooklyn.

James J. Ryan was with The Climax at the Broadway Theatre, Brooklyn.

William H. Sadler was with The Witching Hour at the West End Theatre last week.

Joseph Allen and William H. Vedder were with The Three Twins at the Grand Opera House.

Leonora Bradley and Fay Courtenay are playing with St. Elmo at the Academy.

Thomas A. Wise was in town last week. His genial presence goes far to make things pleasant around the Actors' Society.

Izetta Jewell is playing with Otis Skinner in Your Humble Servant. She was the guest of honor at a dinner given by Mrs. Skinner last week in Boston.

Lindsay J. Hall is playing with Neil Twomey's dramatization of St. Elmo.

Sam Colt and Ernest Truex are with Rebecca of Sunnybrook Farm. Reports have it that the play is an immense success on the road.

Joseph Slaytor is playing in In Old Kentucky, and reports that business is very good.

MEDEA IN ENGLISH.

Dr. Gilbert Murray's eloquent English translation of the Medea of Euripides was presented at the Maxine Elliott Theatre under the auspices of the Bryn Mawr Club of New York, Friday afternoon, Dec. 17. The production made a favorable impression on the audience, and the acting in the main was commendable, especially of Mrs. Howe in the title-role and of Mr. Payson as Jason. Others in the cast were Harold E. Fife, Alfred L. Hampson, Jane Winsor Gale, and Robert Swasey. The chorus of Corinthian women consisted of Leonora Little, Esther Stanton, Leslie Knowles, Elizabeth Perkins, and Margaret James. The play consumed about two hours. The players were coached and the drama produced under the direction of George Riddle. The music for several of the choruses was composed by Malcolm Lloyd. The stage management was in the hands of Joseph Lindon Smith.

HELEN WARE TO STAR.

Helen Ware is to be starred by Henry B. Harris in The Turning Point, by Byron Ongley, one of the authors of Brewster's Millions.

THIRD ACADEMY PERFORMANCE.

Four Short Plays Produced by Students from the Empire Dramatic School

Little Sins, In the Shadow, The Far-Away Princess, and That Montgomery Affair were the four playlets admirably produced at the Criterion Theatre Friday afternoon, Dec. 17, by students of the Empire Dramatic School. The most interesting event of the afternoon was the first American performance of Herman Sudermann's one-act comedy, The Far-Away Princess, translated from the German by Grace Frank.

The cast of Little Sins, a comedy in one act by Pierre Lamarche, translated from the French by Jane G. Randolph White, was as follows:

Colonel Dupont	Philip Perry
Gaston	Louis Lewy
Henrietta Dupont	Jeanette McKee
Suzanne	Eloise Murray

The story of Little Sins concerns the fibs of which Henrietta Dupont is guilty, which bring the two lovers, Suzanne and the bashful Gaston, to an understanding.

In the Shadow is a dramatisation, by Richard Garrick, of E. Phillips Oppenheim's story, "The Hour of Death." The cast was:

Nicholas Ranson	Franklin S. Robbins
Winifred Place	Helene Hope

In the Shadow tells but little story. Its one *raison d'être* is the chance for acting of a morbid sort. Nicholas Ranson has killed an old man for his money, but Philip Ware is convicted of the murder. Winifred Place, Philip's fiancée, suspects the truth, and through her the guilty one is apprehended.

The Far-Away Princess, an unusual Sudermann play, was well done by the following cast:

The Princess von Geldern	Margaret Greene
Baroness von Brook	Edna Baker
Frau von Halldorf	Virginia West
Liddy	Helene Hope
Milly	Elsie Fuller
Frau Lindemann	Frances C. Bilder
Rosa	Eloise Murray
Fritz Strubel	Herbert D. Delmore
A Lackey	Edward Lindsley

The scene of the dainty little comedy is laid at a watering place in Central Germany, to which the Princess von Geldern comes for her health. The comedy arises from the position in which the princess finds herself. Fritz Strübel, a young student, meets her at the inn, but does not recognize her. In his impetuous manner he unburdens his thoughts in regard to the princess to the real princess, who enjoys it. The shock of the revelation, that he has been talking to the princess of herself, is very amusing.

That Montgomery Affair, adapted from the French of Boni-Charancie by Edwin Belknap, was produced with this cast:

George Montgomery	Frank P. Giles
Mr. Calhoun	Philip Barrison
Fred Byron	Herbert D. Delmore
Mr. Falkingham	Franklin S. Robbins
Kildare	Grant Ervin
Chief of Police	Philip Perry
First Officer	Arthur LaRue
Second Officer	Herbert D. Delmore
Helen Montgomery	Clare Cassel
Mrs. Delancey	Edna Baker
Mrs. Mopps	Nina Hibbard
Margaret	Frances C. Bilder
Robbie	Jean Marcet

The play, which concerns the misfortunes of George Montgomery, who has come into notoriety through being shot, is amusing, though not well developed. It begins nowhere and ends nowhere.

The acting of the young people was remarkably good. Little Sins and The Far-Away Princess were well selected for this sort of a performance. They were light and pretty and well adapted to the talents of young people. In the Shadow is similar to E. S. Willard's adaptation of Rudyard Kipling's "The Man Who Was," in that there is no plot and that it required all the power of an E. S. Willard for successful production. Franklin S. Robbins was far too immature to do more than suggest what his intentions were. Helene Hope displayed an excellent voice and ability to understand what was required. That Montgomery Affair did no more than to prove that Edna Baker has talent as a comedienne. The stage management was excellent—not a hitch occurred during the afternoon.

BIDE-A-WEE BENEFIT.

An unusually interesting entertainment was given at the Waldorf-Astoria on Friday afternoon, Dec. 17, for the benefit of the Bide-a-Wee Home for Friendless Animals. Two sketches by Frank A. Ferguson were offered, one entitled A Woman's Wit, interpreted by Mabel Roebuck, Grace Griswold, John McFarlane, and Cyril Chadwick, and the other, The Minister's Wife, played by Minnie Dupree, Richard Pitman, and David G. Burton. Grace Isabel Colbron recited a monologue written by Ferguson, and Madame Pilar-Morin, by permission of Butler Davenport, gave her famous Japanese monologue. Assisted by Frances Stevens, of the New Theatre, Howard Kyle presented The Combination. Several hundred dollars was the sum realised for the Home.

THE FAMILY.

Henry Miller's production of The Family will have its premiere at Utica Christmas night. If the play, which is by Robert H. Davis, meets with success on the road it will come to town in January. The cast includes John Westley, Walter Hale, Harold Russell, Laura Hope Crews, Mabel Bert, and Edith Speare.

DINNER TO WINTER

NATIONAL ARTS CLUB PAYS ITS RESPECT TO NOTED CRITIC.

Many Distinguished Persons in Public Life Among the Guests—Tributes from Elihu Root, Dr. Lyman Abbott, Augustus Thomas and Rev. Thomas R. Slicer—The Speeches.

A notable dinner, at which William Winter, the venerable dramatic critic, until recently of the New York *Tribune*, was the guest of honor, took place under the auspices of the National Arts Club in Gramercy Park on Wednesday evening. One hundred and fifty of the friends and admirers of Mr. Winter assembled to honor him, and a series of brilliant speeches marked the occasion, Mr. Winter himself replying to the many complimentary things said of him by the speakers in a few pointed and significant remarks on his own career and the present-day tendencies in the drama.

Dr. Lyman Abbott, who was to deliver the principal speech of the evening, was prevented from being present by illness, and William T. Evans, vice-president of the club and toastmaster of the dinner, introduced Rev. Dr. Thomas R. Slicer to take Dr. Abbott's place. Other speakers were T. Rankin Towse, dramatic critic of the *Evening Post*, and Augustus Thomas, the playwright. Among the guests were William S. Andrews, Edward Fales Coward, A. J. Dittenhoefer, C. B. Benson, Joseph F. Daly, John W. Goff, H. E. Krehbiel, Walter Page, Howard Kyle, Forbes-Robertson, C. A. Bookwalter, three times Mayor of Indianapolis; Mrs. Edward Lauterbach, James S. Metcalf, Peter Duryea, Clayton Hamilton, John J. Boyle, the sculptor; Spencer Trask, Ervin Wardman, Mr. and Mrs. Jefferson Winter, Mr. and Mrs. William Cummings Story, Miss Laura Stedman, George F. Brownell, and E. C. Benedict.

In his letter of regret Dr. Abbott said: "We must either go with the Cavalier to see everything which commercialism puts on the stage to attract us, or refuse, with the Puritan, to see anything on the stage; or we must have critics like Mr. Winter, on whose discriminating and courageous criticisms we must depend for our ability to see the good and the bad in the theatre."

A letter was read from Senator Elihu Root expressing his wish to do honor to Mr. Winter. Edward A. Thurston sent a telegram in which Mr. Winter was referred to as "the Tall Pine who has not bent to every breeze." There were other messages from David Warfield, Margaret Anglin, John Drew, St. Clair McKelway, William S. Crane, William Faversham, President Faunce, of Brown University; James O'Donnell Bennett, of the Chicago *Record-Herald*, and the staff of the Chicago *Tribune*.

Toastmaster Evans sketched Mr. Winter's career in literature, and added: "He has always led us in the paths of purity and peace. The best efforts of dramatic art go toward swelling the heart and not the head. I am a church warden, but I believe that The Servant in the House or A Message from Mars is as good as the average church service."

"The ministry is a discredited class nowadays," said the Rev. Dr. Slicer. "But our dramatic critics aren't—and they are our sole protection against the dangerous influences of the stage. The drama may be either a cross-section of hell or a portal to the highest heaven. It is society's means of expression of its best and its worst moments. William Winter has dared to carve to the bone superfluous things and to encourage to the utmost things that needed a helping hand."

Mr. Thomas recalled that in the days of the old Madison Square Mr. Winter, when about to review a play, would get the manuscript several days in advance, wherefore he approached his task from the viewpoint of an author and came to the play expectant. He added: "All over the country there is a race of critics who take their inspiration from him. There are some who say, 'Oh, mommer!' to get a laugh in their columns, but as I travel about the country here and there I meet an earnest young man, and always he asks me about William Winter. He has counted the friends on his side perhaps too few."

Mr. Towse extolled Mr. Winter's delicacy of perception, which discerned on the instant what was true beauty in the works of others. Not that he agreed with him always; but, whether he found him with or against him, he always admired his determination to do the best in his power.

The guest of honor was greeted with a warm outburst of enthusiasm as he arose amid a bank of red carnations to acknowledge the honor paid him by his eulogists.

"It has been said of me, perhaps with some justice," he said, "that I live much in the past. I hope that is not altogether untrue. But that I have despaired of the present surely is false. I have at home some thousands of letters from men and women who have written to thank me for words spoken at the right moment when they were struggling and unknown, most of whom have borne out my hopes of them. I am glad they have not thought I did not recognize fine work in the present day.

"I have never believed that the theatre was the place for the analysis of vile subjects or for the effluvia of uncleanness. Neither am I edified to be told that Hamlet's melancholy was caused by his mother's indigestion. People who defend the misuse of the stage with the Shakespearean quotation about 'holding a mirror up to nature,' should read a little further along in the same Shakespearean passage. The State shouldn't 'overstep the modesty of nature,' either. No matter whether good or evil fortune may come to me now, I have not yet laid down my pen."

AINSWORTH ARNOLD.

Ainsworth Arnold will assume the leading roles with Forepaugh's Stock company at Indianapolis, Ind., a position well earned. His long, careful and diligent study in a variety of parts well equips him for new work, to which his good physique, voice, magnetism and intelligence will contribute for noteworthy results.

THE PLAYS OF THE WEEK.

(*Continued from page 5.*)

any actress. She is always natural and free from theatrical affectations or studied poses. She has unquestioned talents and a pleasing personality, and her future seems assured, if she will keep on being sincere and simple. Robert Warwick played Brundage with a serious purpose and to the point. George Graham made a hit as a shifty lawyer with a comical side, which was brought forward by the actor with a happy abandon of manner. Ethel Martin was unique as Ruth's artist friend who has lost her voice rooting for Yale in a football game, and again in an eccentric episode showing her the victim of a bad cold. Mrs. St. Leger was well played by Ann Warrington, and P. S. Barrett made a bluff and hearty Irish lover of the conventional type of blustering Celt. The work of the actors throughout was of a superior character, and if these special afternoon performances do not invariably yield big dramatic successes, they serve the purpose of revealing an astounding amount of good work on the part of our actors.

At Other Playhouses.

HUDSON.—Arsene Lupin moved to the Hudson Monday, Dec. 13, to make room for Marie Tempest in Penelope at the Lyceum. The play still continues its successful run with all the original cast.

GRAND OPERA HOUSE.—Three Twins returned to town last week, and in spite of its long run at the Herald Square last season, drew large audiences at the downtown playhouse. Clifton Crawford and Bessie McCoy still head the cast. Miss McCoy has recovered from her recent indisposition. This week, The Traveling Salesman.

WEST END.—John Mason in The Witching Hour was the bill at the West End last week. Mr. Mason's work has lost none of the charm and drawing power which has characterised his gambler part since the beginning of his starring career. This week, The Wolf.

CONTRACT WITH KLAW AND ERLANGER.

The Western Theatrical Managers' Association, comprising the States of Wisconsin, Nebraska, Kansas, Iowa, Missouri, and Illinois, entered into a contract Dec. 13 for a term of years, giving the exclusive booking control of their theatres to Klaw and Erlanger. These managers some time ago declared for an "open door" policy, announcing that they wished to play all attractions irrespective of their affiliation, but they found their movement a failure. This experiment brought disaster to their present season, as they have not been able to supply their patrons with first-class attractions. This, with the exception of a scattering one-night stand here and there, gives Messrs. Klaw and Erlanger full control not only of the cities but of all the desirable one-night stands in the United States and Canada, it is said.

PEORIA THEATRE BURNED.

The Grand Opera House at Peoria, Ill., was totally destroyed by fire Dec. 14. The building was occupied by two local newspapers. The loss will amount to $95,000, pretty well covered by insurance. The building had been in use for nearly thirty years.

THE NEW THEATRE.

THE RUMORS OF ITS CHANGE OF POLICY ARE DENIED.

Winthrop Ames Talks About the Reports—The Production of Don—The Attitude of the Enterprise Misunderstood.

In conversation with a MIRROR representative Winthrop Ames, director of the New Theatre, emphatically denied that beginning with next season the house would be devoted to opera or that in the event of a continuance of dramatic performances the management would change. "It would be foolish," said Mr. Ames, "to inaugurate any new policy at the New Theatre when the present methods are so successful."

"Is there no foundation for the many rumors to the contrary?" asked the MIRROR man.

"Newspaper talk, newspaper talk," replied Mr. Ames, impatiently.

Asked as to whether the visits of architects and carpenters would not warrant some suspicions of impending changes, Mr. Ames replied: "Yes, architects and carpenters do visit the theatre, and will continue to do so till the house is in as perfect a condition as possible. Any new structure, and particularly a theatre, requires many months of experiment before it attains its highest degree of efficiency. Hence such visits should not provoke these false reports."

To a question about the reports of dissatisfaction among the directors Mr. Ames replied: "I have heard no reports about any dissatisfaction among the directors, though I have read in the papers that the actors had been quarreling. In either case there is not an inch of truth. The New Theatre has been most free of friction of any sort and hopes to continue its present successful career."

Don, a modern comedy by Rudolph Besier, a young English dramatist, will have its first American production Thursday evening, Dec. 30. The play was produced at Herbert French's Haymarket Theatre, London, several weeks ago. After Don, Beethoven will see production and then Maeterlinck's The Bluebird. Both these plays have been seen in London.

It is the plan of the management to give a special students' matinee of each classical play produced. Two such matinees of Antony and Cleopatra were given, at which students from the various New York institutions, Yale and Princeton, were present. The students' matinee of The School for Scandal will take place Friday, Dec. 31.

Several days ago a note was received from the postmaster at Mt. Vernon saying that an unstamped letter addressed to the theatre had been received there. A two-cent stamp was sent and the letter was received yesterday. It was in one of the printed return envelopes the theatre sent out some months ago with subscription blanks and was in a child's handwriting. It read:

"Dear old santa Klaws: What kind of games are U going to bring me and brudder Willie, Murry avenoo. Are U goin to bring back the slay you took last cristmas for I want to go slayin down the street hill with Nat. Are U goin to bring me a nise new cristmastree. What are U goin to put in my stockin. I want a drum tool box and a trunk & sum games." The "sum games" was scratched out, as evidently the small author did not wish to ride a free horse to death.

A general idea has circulated that the New Theatre is a place of stiff formality and show of clothes rather than a place of amusement. Numerous letters have come to the box-office asking whether dress suits are required at the evening performances. A few weeks ago a Western mine owner, after purchasing tickets for a performance of Antony and Cleopatra, wanted to return his tickets, for he had heard that dress suits were required at the performances. He was assured that the idea was false. After the performance the gentleman called at the ticket office to say that evening clothes would have made him more conspicuous than lack of them at a formal entertainment would have made him.

Winthrop Ames has replied to Laurence Irving's query as to why the New Theatre, which is looked upon in England as a national theatre, should engage actors of any nationality except American. Mr. Ames asserts that out of a company of thirty-one players only four are English, and of these all but one have been more or less identified with the American stage. It is true that several players are of foreign birth, but by naturalization are to-day Americans. Says Mr. Ames: "I might say, though these personalities seem trifling to me, that the English actors we engaged because they were capable in certain specific lines for which it was difficult to secure American actors. There might have been actors suitable to those lines in other companies, but they were not available."

Tickets ordered by telephone will be delivered by messenger boys if requested. This innovation is made for the benefit of those who do not have the time or opportunity to purchase tickets at the box-office. It is expected that this convenience will be greatly appreciated.

Otto H. Kahn, treasurer and one of the New Theatre's founders, has presented the playhouse with a portrait of Joseph Jefferson painted by Eugene Schmidt and the famous comedian himself. The picture shows Mr. Jefferson as Rip Van Winkle entering the enchanted region of the gnomes. Mr. Schmidt was a protégé of the actor and they frequently worked together. In this instance the landscape was from the brush of Mr. Jefferson and the portrait by Mr. Schmidt. The canvas was executed in 1895 and was signed by both artists. It was presented to Sir Henry Irving with the inscription, "I go to meet my king," and on Irving's death was sold with other effects of the famous English player.

Since the New Theatre opened in November five productions have been made. Of these three have been modern and two classical, leaving seven more to be produced this season. Of the dramas to come, three, Don, The Bluebird, and Beethoven have been announced. The first named is by Rudolf Bresier and the second by Maurice Maeterlinck. It is likely that early in the new year a Shakespearean presentation will be made.

The rapid change of scenery in such massive settings as are employed in Strife is explained by the fact that the four scenes used in the play are set on the rotary stage before the curtain rises, one scene fronting the audience. The auditors look into the apex of a V, but an effect of distance is given by using the backs of the other scenes. To make a change the operator touches an electric button and the platform turns until the scene wanted faces the auditorium.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The regular monthly reception was held at the Metropolitan Temple on Thursday afternoon, Dec. 16. Dr. John Wesley Hills spoke a few words of fraternal welcome. Mrs. Adelaide Fitz Allan gave a dramatic reading, "The Portrait," by Meredith. Mollie Walsh gave a pianologue and whistling solos; Mrs. Grace Miller and Mrs. Eleanor Livingston Haley sang. Miss Barnard whistled, and the programme closed with a piano solo by Mrs. May Kidder-Peirce. Addresses in the interest of the Alliance were made by the Rev. Thomas H. Sill, the Rev. F. J. C. Moran, and Charles T. Catlin.

The December service was held at the Metropolitan Temple on Sunday, Dec. 19. The Rev. Dr. John Wesley Hills preached the sermon.

The next service will be on Sunday, Jan. 16, at Calvary Episcopal Church, Fourth Avenue and Twenty-first Street. The Rev. J. Lewis Parks, rector, will preach the sermon.

The December reception of the Brooklyn Chapter was held Friday night, Dec. 17, at the Assembly, Pierrepont Street. At the business meeting interesting reports were presented indicating the prosperity and admirable plans of the Chapter. Next in order came the entertainment under the direction of Julia Marie Broaker. Ed Ridel gave capital coon songs, Katherine Carroll appeared in recitations, also dancing a minuet dance, with a poem reciting an incident of General Lafayette's visit to America in 1825. Grace Garbutt followed with a recitation and dance. Florence Pinette gave a song and dance, Mrs. Gore acting as accompanist. Incidental to the programme a sale of packages was humorously and effectively conducted by Mr. Patrick, the vice-president, and resulted in a handsome addition to the Chapter treasury.

During the evening Charles T. Catlin, bringing the greetings of the New York Chapter, spoke earnestly of the principles of the Alliance and urged a hearty and united effort on the part of all Chapters in carrying out the good work to which both church and stage are devoted, in the hope of better results this coming year than the Alliance has ever hitherto achieved. Refreshments and a social hour closed the happy occasion. The December service was held on Sunday evening, Dec. 19, at St. Michael's Episcopal Church, High Street, Brooklyn, the Rev. Mr. Watson being the preacher, and a social hour following in the Parish House.

THEOSOPHIC THEATRE REOPENED.

The Isis Theatre, of San Diego, Cal., owned by the Theosophical Society, is open for the first time in several years to traveling organizations. The Shuberts have secured control of the theatre, which opened Dec. 14 with The Man from Home. Because of trouble between the society and the labor unions the theatre had not been used by professional companies on account of the difficulty experienced in getting competent stage hands.

BESSIE McCOY ILL.

Bessie McCoy, the eccentric dancer in Three Twins, which was at the Grand Opera House last week, fainted at Wednesday's matinee, and her understudy, Ada Gordon, took her place. Miss McCoy fainted in New Haven during a performance of the musical comedy the week previous, but recovered sufficiently to open at the Grand Opera House the following Monday. Miss McCoy will now enjoy a complete rest of two weeks in Bermuda.

TO MANAGE THE NATIONAL LEAGUE.

Thomas J. Lynch, manager of the Russwin Lyceum, New Britain, Conn., was last week elected president of the National Baseball League for 1910, and was nearly snowed under with letters and telegrams of congratulation when the fact became known to his many friends throughout the country.

SANFORD DODGE.

Above is a likeness of Sanford Dodge, who is now making his annual tour in Shakespearean and classic plays. Mr. Dodge is supported by a capable company and is meeting with deserved success. He reports that although he has starred for ten years in the legitimate, he has not had a losing season, which fact disproves the often repeated assertion that "Shakespeare spells ruin." At least it is not so in Mr. Dodge's case. He has in preparation a scenic production of Richard III., which he will feature next season.

FIRES IN NEW YORK THEATRES.

Saturday was a day of fires among the New York theatres, three playhouses furnishing the excitement. In the early morning a fire in the offices of the Broadway Theatre did $2,000 worth of damage to the building. The fire was discovered at three o'clock in the morning and was prevented from entering the theatre proper. An hour's stubborn fight brought the flames under control.

The Windsor Theatre, a moving picture and vaudeville house on the Bowery, was the scene of a small blaze Saturday night about six o'clock. None of the 650 people in the house were injured. It is thought that a lighted cigarette stump did the damage, which is estimated at $1,500.

The Murray Hill Theatre, a burlesque house with a seating capacity of 1,600, was scorched by a small fire in a dressing room, which did about $25 worth of damage. At the time the theatre was almost filled for Saturday matinee.

NEW YORK ROOF FOR VAUDEVILLE.

Klaw and Erlanger leased the New York Theatre Roof-Garden to Walter Rosenberg on last Wednesday for vaudeville and pictures. In the afternoon the roof-garden was populated with an army of workmen—steam fitters, scenic artists, electricians, carpenters and others taking up immediately their task of transforming the place into a Winter amusement resort. It will be opened on or about Christmas Day. There will be a seating capacity of 3,500, and the prices will be 10, 15 and 25 cents. The performances will start at 1 o'clock in the afternoon and continue without interruption until 11 o'clock at night. The Edison machine is to be used. This new arrangement will not in any way affect the usual Summer policy of the roof-garden. F. Ziegfeld, Jr., will present his Follies of 1910, opening about June 15 next.

FIRE DESTROYS THEATRES.

The International Theatre at Niagara Falls was damaged by fire to the extent of $50,000 Sunday, Dec. 12. The stage and its accessories were completely destroyed, but little damage was done to the orchestra floor and the balcony. The loss is covered by insurance. The theatre will be remodeled, but will not be opened again this season. Defective wiring in the flies was the cause of the accident.

The Court Theatre Building, Wheeling, W. Va., was destroyed by fire Dec. 10, entailing an estimated loss of $250,000. The fire started shortly after eleven o'clock, after the performance of The Girl of the Golden West. A smoldering cigar stump left by a member of the University Club, which had rooms in the same building, in the library of the club, is assigned as the cause of the disaster.

FOR A CHAIR OF PLAYWRITING.

As an outgrowth of a recent conversation with Professor Baker, professor of Dramatic Literature at Harvard, Henry B. Harris, the producing manager, has offered to be one of ten to contribute $25,000 each to the establishment of a chair of playwriting in that institution.

THE INTERNATIONAL BURNED.

The International Theatre (Harris Lamberg, manager), at Niagara Falls, N. Y., was destroyed by fire Dec. 11. The Lily and the Prince company had completed a performance to a fair sized audience, all of which escaped.

AMUSEMENT INCORPORATIONS.

Theatrical and Motion Picture Enterprises That Filed Articles Last Week.

Theatrical and motion picture enterprises filed articles of incorporation with the Secretary of State at Albany the past week as follows:

Graphic Amusement Company, New York. To build or lease theatres, engage players and provide for the production of stage offerings of all kinds. Capital, $5,000. Directors: Bernard W. Naftal, Edward M. Burnstein, George Rubenstein, 299 Broadway, New York city.

Buffalo Jones African Company. To manufacture moving picture film, especially those pertaining to hunting and exploration expeditions into Africa. Capital, $1,000. Directors: Francis W. Bird, 31 Nassau Street; George W. Dutton, Mansfield Ferry, 31 West Twenty-third Street, New York city.

Bowery Witching Waves Company, Yonkers, N. Y. To construct amusement devices and provide for the installation of amusement equipments and apparatus. Capital, $50,000. Directors: Theophilus Van Kanned, 519 West 141st Street; Charles A. Belling, 475 West 150th Street; Harry Kolbe, 519 East 163th Street, New York city.

The Jeff T. Branen Music Publishing Company of New York, has been incorporated, having a capital of $10,000. Directors: Jeff T. Branen, 1431 Broadway; Fred L. Forhan, 51 Union Square; E. J. Forhan, 134 Nassau Street, New York city.

The Film Import and Trading Company of New York has increased its capital stock from $25,000 to $275,000. The certificate is signed by Directors Charles M. Freeman, Jules E. Mosheim, and Charles Friedenburg.

CURRENT AMUSEMENTS.

Week ending December 25.

ACADEMY OF MUSIC—St. Elmo—2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—7th week—47 to 54 times.
BELASCO—Is Matrimony a Failure?—18th week 138 to 145 times.
BIJOU—Cyril Scott in The Lottery Man—3d week—17 to 24 times.
BROADWAY—The Midnight Sons—30th week—242 to 249 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 1st week—1 to 8 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—16th week—124 to 131 times.
CRITERION—Israel—9th week—67 to 74 times.
DALY'S—Frank Daniels in The Belle of Britany—7th week—44 to 50 times.
EMPIRE—Commencing Dec. 23—Maude Adams in What Every Woman Knows.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—16th week—125 to 132 times.
GARDEN—His Name on the Door—17 times, plus 3d week—17 to 24 times.
GARRICK—The Harvest Moon—10th week—75 to 82 times.
GRAND OPERA HOUSE—The Traveling Salesman—233 times, plus 8 times.
HACKETT—Dustin Farnum in Cameo Kirby—1st week—1 to 8 times.
HERALD SQUARE—Lew Fields in Old Dutch—8th week—33 to 40 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—16th week.
HUDSON—Arsene Lupin—125 times, plus 2d week—9 to 16 times.
HURTIG AND SEAMON'S—Irwin's Majestics.
IRVING PLACE—German Company in The Gypsy Baron—10 to 15 times; The Little Wonder Tree—3 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—16th week—108 to 114 times.
LIBERTY—Mabel Taliaferro in Springtime—10th week—73 to 80 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Marie Tempest in Penelope—3d week—9 to 16 times.
LYRIC—Commencing Dec. 21—The City—1st week—1 to 7 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—7th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—12th week—90 to 97 times.
METROPOLIS—Queens of the Jardin de Paris.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—6th week.
MINER'S BOWERY—Fashion Plates Burlesquers.
MINER'S EIGHTH AVENUE—Star Show Girls.
MURRAY HILL—Lid Lifters Burlesquers.
NEW THEATRE—Strife—13th time; The Nigger—7th time; The School for Scandal—3 to 7 times; Opera—3 times.
NEW AMSTERDAM—Adeline Genee in The Silver Star—8th week—48 to 55 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—11th week—83 to 90 times.
OLYMPIC—Beats-Santley Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—14th week—102 to 109 times.
STUYVESANT—Commencing Dec. 23—The Lily—1 times.
VICTORIA—Vaudeville.
WALLACK'S—The Fourth Estate—12th week—91 to 98 times.
WEBER'S—Commencing Dec. 23—The Goddess of Liberty—5 times.
WEST END—The Wolf—115 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

LADDIE'S LULLABY.

(*To the Tune of "Maryland, My Maryland."*)

It's time wee babes should be asleep,
Bonnie Bairn, my Bonnie Bairn!
In Bed countree should go and creep,
Bonnie Bairn, my Bonnie Bairn!
The mither moon her watch doth keep,
The baby stars begin to peep;
In slumber land now glide down deep,
Bonnie Bairn, my Bonnie Bairn.

EUBOLL DUNBAR.

PROFESSIONAL DOINGS

In the company supporting Fannie Ward in Van Allen's Wife is Erroll Dunbar, who plays the role of Oviat, a morphine-taking

servant, who kills the man who would ruin his daughter's life a second time. Mr. Dunbar, according to critical authority, gives a performance of remarkable finesse and transcendent power.

The Tennessee Society of New York attended the Liberty Theatre in a body on Monday evening to witness Mabel Taliaferro in Springtime. After the performance the society entertained Mr. and Mrs. Thompson at an informal luncheon. Mr. Thompson is a charter member of the organization, and the society is making elaborate arrangements for Miss Taliaferro's entertainment during her engagements in Memphis and Nashville on her forthcoming Southern tour.

Maude Fealy was married to James Durkin, who is at present playing the juvenile hero in The Barrier, at Washington, D. C., Nov. 28. Miss Fealy was last seen in New York in the cast of Divorce at the Lyric Theatre.

The Fourth Estate will celebrate its one hundredth performance Dec. 22. On Jan. 3 the production will move to the Grand Opera House, Chicago, and A Little Brother of the Rich, which is now at the Grand Opera House, Chicago, will move into Wallack's.

Charles Carter is back from his hunting trip in New Hampshire and reports that he shot two deer.

London Assurance is the play selected by the Yale Dramatic Association for production at the Waldorf-Astoria, Jan. 3 and 4. The proceeds of the performance will go to a fund for the erection of a theatre at Yale.

William Gillette is writing a play for Charles Frohman.

Chauncey Olcott comes to the Academy of Music Jan. 24 with Ragged Robin, a romantic Irish play by Hida Johnson Young and Mr Olcott's wife, Rita Olcott.

The Glassblowers, by John Philip Sousa, is announced by the Shuberts for production in the Spring, with Louise Gunning as star. The book and lyrics are by Leonard Liebling.

The City, Clyde Fitch's last serious play, will open at the Lyric Theatre Dec. 21 instead of Dec. 27, as originally announced. This is to carry out Clyde Fitch's wish that the play be given in New York before Christmas. The Chocolate Soldier moves to the Casino, and Sam Bernard in The Girl and the Wizard goes on tour. The cast of The City includes Walter Hampden, Tully Marshall, Mary Nash, Lucille Watson, Eva Vincent, Helen Holmes, Edward Emery, George Howell, and A. H. Stewart.

The final rehearsals of Dick Whittington will take place at the Hyperion Theatre, New Haven.

John Drew, whose recent accident closed the Empire Theatre, will not be seen on Broadway again till next season. He is booked to open in Brooklyn on Dec. 27 in Inconstant George.

Rehearsals of Mid-Channel, Ethel Barrymore's new play, will begin Dec. 27.

Marguerite Clark, Robert Dempster, and Zelda Sears joined the cast of The King of Cadonia at Rochester Monday evening, Dec. 27. This is Miss Sears' first appearance in musical comedy.

Nat Goodwin and his wife, formerly Edna Goodrich, will return to the stage in the Spring in An Old New Yorker.

Mrs. William H. Taft, wife of the President, with Mrs. Henry W. Taft and the Misses Helen and Louise Taft, occupied a box at the first performance of Marie Tempest in Penelope, Monday evening, Dec. 13.

Donald Graham, seventy-five years old, a plasterer, fell from a bench three feet above the ground at the New Amsterdam Theatre, Dec. 14, and was picked up dead. The coroner's physician was unable to determine whether the man had been killed by the fall or had died of heart failure or old age.

William Foran, who last season played the Smiling Kid in A Spotless Reputation, is now playing Doc What? in the musical farce, A Broken Idol, succeeding Otis Harlan.

Sue Marshall, of The Cowboy Girl company, was made a member of the Theatrical Mechanics' Association recently in Youngstown, O. The honor was conferred on Miss Marshall, who is the leading lady of the company, by the stage hands of the Grand Theatre in Youngstown, in gratitude for her kindness to them.

Agents of the Society for the Prevention of Cruelty to Children warned Mr. and Mrs. Raymond Duncan, who arrived in Philadelphia from Europe last week, that they must not expose their four-year-old boy to the bleak Winter weather. Mr. Duncan is brother of Isadora Duncan, the dancer of classic Greek dances, and with his wife and son adopt the ancient Greek style of dressing with sandaled feet and loose flowing garments.

George R. Benton, proprietor of the Linden Hotel, Indianapolis, has leased the Jefferson Theatre, Memphis, for one year and will finance the Arvine Stock company at that theatre.

Charles Rowan has succeeded Robert Cummings in the part of Benjamin Wright in The Awakening of Helena Richie at the Savoy. Margaret Anglin celebrated the one hundredth consecutive presentation of her play at the Savoy Theatre Friday evening. The last New York performance will take place Christmas night.

Mabel Taliaferro entered on the last week of her engagement in Springtime at the Liberty Theatre on Monday. The Christmas matinee will mark the one hundredth performance in New York of the Tarkington-Wilson play, and the engagement will terminate on Christmas night. A special performance of Ingomar will be given at the Liberty on Thursday afternoon, Dec. 30, with Miss Taliaferro as Parthenia. The road tour of Springtime will begin at Hartford, Conn., on New Year's Eve.

Flora Parker, of Sam Bernard's The Girl and the Wizard company, was granted a divorce from her husband, Carter De Haven, who is now appearing in vaudeville, by Justice Davis of the Supreme Court, Dec. 16.

Frank Lea Short, director of the American Dramatic Guild, will direct the rehearsals of London Assurance, which the Yale Dramatic Association will produce at the Waldorf-Astoria, Jan. 3 and 4.

Are You a Suffragette, a farce in three acts, by Frederic Arnold Kummer, has been secured by A. G. Delamater through the office of Sanger and Jordan. A preliminary tour of the South will be made before its Broadway production.

Elgie Bowen, who was succeeded by Lina Abarbanell in The Love Cure, has returned to the cast. The Love Cure will be seen in Brooklyn New Year's week, after which it comes to the Grand Opera House, New York, for a week.

Sousa's Band goes to Australia, opening in Melbourne September next.

Anna Laughlin was thrown from a little wagon in which she makes her entrance and sprained her arm in a performance at the Orpheum, Memphis, Tenn., Wednesday night, Dec. 15. The injury was not serious.

As the result of a challenge from Charles Waldron, the hero of The Fourth Estate, Dustin Farnum, the hero of Cameo Kirby, agreed to walk from the Hackett Theatre to the offices of Liebler and Company, at Thirty-eighth Street and Fifth Avenue, in the costume of the period of 1830, worn by him in the play. The stake was a Christmas dinner.

Burton Holmes will begin his season of travelogues at the Lyceum Theatre, New York, Jan. 9, under the direction of Daniel Frohman.

At the Belasco Theatre Sunday evening, Dec. 26, a benefit performance will be given for the religious school connected with Temple Anshe Chessed, of Harlem, under the direction of E. Margolies. Raymond Hitchcock will be among the entertainers.

Marie Wainwright, playing in Samson with James K. Hackett, spent several days in the city with her daughter Gertrude and her nephew, whom she has legally adopted.

The Midnight Sons, at the Broadway Theatre, will close Jan. 1 and will be succeeded Thursday, Jan. 6, by The Jolly Bachelors.

William F. Muenster has arranged for a tour of The Wedding Day, with Jessie Bonstelle in the leading role, and with several members of the cast which presented the play at the Hackett recently. The tour will begin probably in Philadelphia on Jan. 3.

A Little Brother of the Rich will follow The Fourth Estate at Wallack's Theatre on Dec. 27. The play is by Joseph Patterson Medill and Harriet Ford, the authors of The Fourth Estate, and has been playing in Chicago.

Maude Adams will play a short engagement at the Empire Theatre in What Every Woman Knows, and will be followed by Charles Wyndham and Mary Moore in The Mollusc. The English players left London on the *Lusitania* Saturday, Dec. 18.

Florence Davis will open her season at Richmond on Christmas Day in a two-act farce entitled Are You a Suffragette, written by Frederic Arnold Kummer. It has a cast of six.

The recently organized Amateur Dramatic Association of Providence, R. I., presented Henry Arthur Jones' comedy The Liars at the pretty little Taima Theatre in that city Thursday evening, Dec. 16.

A special performance of The City, Clyde Fitch's last play, was given behind closed doors at the Lyric Theatre Monday evening, preceding the regular opening performance, in honor of the author's mother and a few intimate friends.

Christine Neilson has succeeded Winnie O'Connor as prima donna of The Belle of Brittany, and Edward Garvie, who is to play the leading role in Dick Whittington, is succeeded in the role of Poquelin the miller by Harry Crandall.

Eleanor Robson has acquired the rights to The Flirtation Frat, a comedy of college life by Muriel Culp. The play, under the name of Dad and the Frats, was produced recently by the dramatic club of the University of Kansas.

Arnold Daly, who begins an engagement at the Berkeley Theatre on Dec. 27, in Paul Hervieu's play, Know Thyself, will give a special matinee for the journalistic fraternity on the afternoon of the date given.

Edmund Breese will appear in David Belasco's production of Just a Wife, in which Charlotte Walker will star. The contract which Mr. Belasco has with Eugene Walter, author of Just a Wife, calls for the production of the play in the Belasco Theatre on or before Feb. 2. The exact date for the production has not been announced.

Frances Starr, who closed her engagement in The Easiest Way at the Belasco-Stuyvesant Theatre Saturday night, is playing in New England this week. She opened in Providence last night. Next Monday night Miss Starr will return to New York for one week at the Academy of Music, after which she will begin her indefinitely extended tour of the principal cities of the country. It is announced as a record-breaking tour.

Laurette Taylor is to be starred in the role of Ruth Dakon in Kate Jordan's play, Dakon's Daughter, which was recently tried out at the Hackett Theatre under the title of Mrs. Dakon. It will be managed by the Shuberts, who brought it out last Summer with their Washington stock company.

Julian S. Carter had his collar bone broken and others sustained slight injuries as the result of a fall during the closing scene of The Marquise Goes a-Maying in Traumeswirren, produced Dec. 15 at the Lyric Theatre, Baltimore, by prominent members of the younger set of Baltimore society.

Jan. 6 is the date fixed for the first American performance of Olive Latimer's Husband, a three-act play by Rudolf Besier. The play aroused much comment in London.

Paul Froelich, formerly a member of the Metropolitan Opera chorus, aged forty-eight, attempted suicide by jumping from a Pennsylvania ferryboat opposite Murray Street on Dec. 17, but was rescued by Captain Basta, in charge of a tug. Froelich was rendered despondent by ill health and his wife's refusal to live with him.

Amy Grant gave a reading from Hofmannsthal's drama Elektra, Saturday afternoon, Dec. 18, in Mendelssohn Hall, while Elizabeth Ruggles played excerpts from the musical score of Elektra by Richard Strauss, and Lillian Pray, soprano, sang some of the music allotted to Elektra. Miss Grant read the lines intelligently and with considerable force. A piano is hardly adequate to give more than crude outlines of Strauss' score, but the reading was materially heightened by what was given.

The proceeds from the performance of London Assurance by the Yale Dramatic Association to be given at the Waldorf-Astoria Jan. 3 and 4 next, is to be devoted to the fund for the establishment of a fully equipped theatre for performances by students and others at Yale University. The fund so far amounts to $8,500, and the theatre is to seat 1,400.

News from Rome is to the effect that Caruso will contest the fee demanded by Dr. Bedova for performing the famous operation on the throat of the singer.

Mrs. John Philip Sousa, wife of the bandmaster, sprained her ankle painfully on entering the Metropolitan Opera House Friday evening, Dec. 17.

Frank Daniels has discovered a phenomenon in Joseph Hyde, a seven-foot "grip" at Daly's Theatre, and will have him appear as Poquelin, the miller's son, in The Belle of Brittany.

Pauline Frederick has returned to the cast of The Fourth Estate after a short illness.

Mrs. Myrtle C. Shaw was granted a divorce by Justice Seabury, of the Supreme Court, Saturday, from her husband, Harold M. Shaw, who is with one of The Devil companies.

The Northern Amusement Company was incorporated at Lansing, Mich., Nov. 24. A capital stock of $2,000 is fully paid in; the purposes of this corporation are the acquiring, fitting up, operating and conducting of theatres and places of amusement in Michigan. The stockholders are William B. Hall, Edith B. Hall, and Thomas A. King.

Joseph Jefferson, Jr., has been engaged by Liebler and Company for the part of Rob Van Duser in the forthcoming production of Miss Philure, in which Chrystal Herne is to be starred.

The Fordham University Dramatic Association will present Shakespeare's King John to-night in the auditorium building of the university.

The seniors of the Normal College will produce an original play called The Pole and the Pow Wow, Christmas Eve. The play is a comedy written about the North Pole controversy and is by Mattie Caspe, Doria Spier, Grace Egbert, and Ruth Stern, all of the senior class.

Edward E. Rice has secured the Carnegie Lyceum for a Young Folks' Theatre, and will inaugurate his tenancy with a Christmas play of Cinderella, which is to be repeated twice a day thereafter. In the cast will be Isabel Daintry, brought over from England to play the title-role opposite to George Fortesque, who will be the big bad sister Clorinda. Others are Walter E. Perkins, Lila Blow, and Jeanette Lowry.

Edith Taliaferro will play the title-role of Rebecca of Sunnybrook Farm, opening at the Tremont Theatre, Boston, Jan. 3.

Rev. John Wesley Hill preached a sermon commemorative of the first anniversary of the Actors' Church Alliance to a large congregation at the Metropolitan Temple, Fourteenth Street and Seventh Avenue, Sunday evening, Dec. 19, on "The Leading Part in Life's Drama." Such plays as The Servant in the House and The Passing of the Third Floor Back, said Dr. Hill, are the dramatization of great truths, and actors of the stamp of Forbes-Robertson are preachers of righteousness and entitled to the respect and recognition of the religious world.

The largest private auditorium in America is being built at Norfolk, Conn., by Carl Stoeckel, patron of the Litchfield County Choral Union, comprising five societies with a membership of 600. Mr. Stoeckel is said to spend $10,000 annually in giving the people of Litchfield County musical training. Coleridge Taylor has accepted an invitation to come from London and conduct his Indian music in Mr. Stoeckel's auditorium in June.

Richard J. Jose, the tenor, has brought suit against the Orpheum Company, controlling the Alhambra Theatre in Harlem, for $15,000 damages for permanent injury in that theatre in 1906, caused by the falling of a piece of scenery. The plaintiff has been ordered to file a bill of particulars in the Supreme Court of New York.

Schalom Asch, the Polish dramatist and poet, arrived in New York on the *President Grant*, Dec. 16, to direct the production of his latest play, The God of Revenge.

Mrs. Fiske will rest during the three days before Christmas, opening on Christmas night in Hot Springs, Ark., in Salvation Nell.

R. G. Knowles last Sunday night showed interesting pictures of Wilbur Wright flying up the Hudson River incidental to his lecture on that stream at Weber's Theatre.

J. Fred Zimmerman, business manager of the Gaiety Theatre, played the role of "Willie" Bartlett in The Fortune Hunter at Wednesday's matinee, in place of James Montgomery, who was attending his mother's funeral in Boston.

Loie Fuller and her dancers gave their first evening performance at the Metropolitan Opera House Wednesday evening, Dec. 14, and were warmly applauded. The orchestra was directed by Gustav Hinrichs.

Members of the class of 1910 of Manhattan College appeared in Snatched from the Brink and Married for Money in the Carnegie Lyceum Friday evening, Dec. 17.

Marie Doro has arrived from England to perfect herself in the leading role in The Climax, in which she is to appear in London. Mr. Frohman has a new play for her by an American author and another by the authors of Love Watches.

The engagement of Frank Daniels in The Belle of Brittany at Daly's Theatre, New York, has been indefinitely extended.

Kitty Cheatham's annual song matinee will be given at the Lyceum Theatre next Monday afternoon. Included in her programme will be several newly discovered negro songs and musical settings of Eugene Fields' poems.

Elsie Janis will appear at the Grand Opera House in The Fair Co-Ed the week of Dec. 27.

The Harvest Moon, now at the Garrick, will start its tour in Philadelphia, Jan. 3, at which time Otis Skinner in Your Humble Servant will come into the Garrick.

Maude Adams in What Every Woman Knows will return to the Empire Theatre Christmas night for twenty-five performances, after which she will go on tour.

Lee Kohlmar, who is appearing with Blanche Ring in A Yankee Girl, struck his foot against a table in the wings of the Garrick Theatre, Chicago, Sunday night, Dec. 12, and fractured his ankle. The accident will keep Mr. Kohlmar out of the cast for several weeks.

THE LONDON STAGE

A Season of Polyglot Drama—Medea and Elektra in Greek—Princess Bariatinski Plays Camille in Russian—Maeterlinck's Blue Bird Pleases Young and Old—Gossip.

(*Special Correspondence of The Mirror.*)

LONDON, Dec. 11.—A polyglottic play-parcel.

Last week I bade MIRROR readers to look out for some description from me of sundry polyglot plays and players just then arriving in our metropolitan midst. And now I have to start by saying that this alien histrionic invasion began with performances of Greek tragedies played in ancient Greek by modern Greek players, forsooth!

These modern Greek players, headed by Miss C. Smiltou, a very brainy Maid of Athens, commenced their classical campaign by presenting at that little playhouse, Terry's, in the Strand, the Medea of Euripides, who, as all classical MIRROR readers are well aware, was more melodramatic and less lofty than his fellow Greek tragedy writers.

Miss Smiltou (please mind that the last letter is a "u" and not an "n") acted very interestingly in the name part, and in her inflections she often reminded one of Sarah of the Golden Voice—the Sarah born Bernhardt. But that antique Grecian Gawinos thought as he sat and watched this Maid of Athens that ever and anon, not to say mostly, she was a rather too reposeful Medea, even for the old classical methods.

Evidently profiting by the advice of us critics on this point, Miss Smiltou woke up considerably in her subsequent, and only other, impersonation—namely, the Electra of Sophocles, who was, as the aforesaid classical MIRRORITES will remember, of the lofty school of tragedy. For this loftiness good old Soph, alas! was rewarded with a terribly violent end—an end quite as slaughterful as the finales of his plays, and that is saying a good deal. The young Greek tragedienne was well supported by her fellow Greeks, notably by Miss Philonos as Leader of the Chorus, and by Messrs. Markidis and Solon. I wonder what the old original sage Solon would have said had he foreseen a descendant of his coming away from the old Homeriand to strut and fret a few hours nightly on the Strand! And for one week only. For that is all that this Greek season lasted.

The next foreign invaders of the British stage were some Russian players who are connected with the Afternoon Theatre experiment at His Majesty's. They not only acted, but acted in Russian, sparing us none of the many x's, k's, etc., with which their words bristle.

Some added interest in this Russian venture, was—for those who dearly love a title—found in the fact that the star of these Muscovite mummers was, as W. S. Gilbert would say, "a regular right down royal princess." In point of fact she was none other than the popular Petersburg player, the Princess Bariatinski, whose stage name is Madame Lydia Yavorskaia. The princess appeared in the chief characters, respectively, of La Dame aux Camellias, Ivan the Terrible (a kind of creepy Muscovite melodrama), and Hedda Gabler, by the late (and more or less great) Ibsen. So far as I can tell the princess played these parts well, if not in an altogether overwhelmingly great fashion. I say so far as I can tell, for, not to deceive you, my American friends, your Gawain's knowledge of Russian is limited. As a matter of fact, it is almost limited to the cognizance that "vodki" is a kind of Cossack cocktail.

There was one droll circumstance in connection with these Russian players. That is that a certain old-established high-class London newspaper published a detailed and most analytical criticism of the princess' Hedda Gabler as taking place three days before it did, and evidently ignoring the fact that the play had been postponed! What precious prevision!

The one big new play of the week, although played in English, was of foreign extraction—Belgian, to be exact. This was Maurice Maeterlinck's five-act fairy play, The Blue Bird, translated into English by a Dutchman—Teixera De Mattos, to wit—and produced at the Haymarket last Wednesday evening by Herbert Trench, the repertorial poet-manager.

The Blue Bird is a fantastic play primarily intended for the use of the "dear children."

Obviously Maeterlinck has been inspired by that most delightful and most idyllic of fairy story tellers, Hans Christian Andersen. Whether or no, The Blue Bird, with its quaint characters, such as Bread, Night, Wine, Light, etc., etc., is sure to please the youngsters, yea and even the oldsters, in the coming Christmas holidays. I know I enjoyed the merry mysticism, the strange symbolism and the wondrous scenic production as much as if I had been but a little tiny boy instead of the gray, grim, gory, golupshus. GAWAIN.

P. S.—New-play stock is very much down just now, owing to the impending pantomime season. But I shall have sundry interesting items in my next.

ALL SERENE AT FALL RIVER.

The Academy of Music, Fall River, Mass., is not to be closed for the season, as was reported, on account of trouble with musicians, and will open Christmas afternoon with a matinee by Klaw and Erlanger's Rebecca of Sunnybrook Farm. The musicians are to continue at their posts as hitherto at a salary satisfactory to themselves and Edward L. Bloom, for the Julius Cahn enterprises. This solution of the troubles existing between the local Musicians' Union and the management was reached Dec. 15 in the Mayor's office, where a conference was held, presided over by his Honor. There were present Edward L. Bloom, for the Cahn ventures; George Wiley, manager of the Academy; Harry P. Brown and W. D. Wilmot, representing the Merchants' Association, and John T. Jones, John J. McCarthy, Edward J. Murphy, William A. Tobin, Frank Mellor, Bert R. Anthony, and John Begina, of the executive board of Local 216, A. F. of M. After a discussion the interested parties became aware of the fact that they were not badly estranged, and at Mayor Coughlin's suggestion a new agreement was drawn up and signed, putting an end to what promised to be a serious jar in the enjoyment of the holiday season.

COURT THEATRE DAMAGED.

At Wheeling, W. Va., fire was discovered on the sixth floor of the Board of Trade Building, in which is located the Court Theatre, about twenty minutes after the last act of The Girl of the Golden West, Dec. 11. The two top floors burned out, but the theatre was only damaged slightly by water, and all the bookings will be taken care of as usual. The Girl of the Golden West company, with everything intact, left for Zanesville, O.

RIDA JOHNSON YOUNG ROBBED.

Mrs. Rida Johnson Young, author of Brown of Harvard, The Boys of Company B, and The Lottery Man, was robbed of a gold mesh purse Saturday afternoon in the Pennsylvania Railroad Station in Jersey City. She laid her purse on the ticket counter when she was buying her ticket to Atlantic City, and could not find it when she turned from the window. Mrs. Young has put the matter into the hands of a detective agency.

LAURENCE IRVING ARRIVED.

Laurence Irving, son of the late Sir Henry Irving, and his wife, Mabel Hackney, who will appear in Eugene Brieux's Incubus under the management of the Shuberts, arrived in New York Saturday.

NEW THEATRES.

Fred Zimmerman, Sr., of Nixon and Zimmerman, will erect a playhouse on Market and Fifty-second streets, Philadelphia, to seat 2,400.

A twelve-story office building and theatre is to be built at the southeast corner of Broadway and Forty-third Street, New York, for a company headed by Frank R. Tait, of St. Louis. The cost is given at $900,000.

The Colonial Theatre, at Delmar and Euclid avenues, St. Louis, is expected to open Christmas Day with a dramatic stock company headed by David Gally in If I Were King. Another new theatre, the Princess, is approaching its formal opening.

At a meeting of Laramie Lodge of Elks, Laramie, Wyo., last week it was positively decided to build a new opera house at once, to cost from $50,000 to $75,000, a committee of five being appointed to go on with the work. The building will be in shape for business the early part of next season.

L. Guttag announces that he will build a theatre in the Bronx, on the west side of Third Avenue, north of 174th Street.

Klaw and Erlanger are to build a theatre in Wilkes-Barre, Pa. The new theatre will be one square from the center of the city and will be ready for occupancy next season. This will be the third theatre in the city, the other two being the Grand Opera House and the Nesbitt Theatre, both of which are controlled by the Shuberts.

The Shuberts are remodeling the old Star Theatre of Scranton, Pa., into a first-class playhouse.

James F. Burns, of Colorado Springs, has broken ground for a new $200,000 playhouse in that city. The new theatre will be known as the Burns Theatre and will be booked by the Shuberts.

H. B. WARNER'S NEW PLAY.

H. B. Warner will make his appearance at the Studebaker Theatre, Chicago, Christmas night in the new play by Paul Armstrong, which that dramatist evolved in five days from a short story by O. Henry. George C. Tyler, managing director for Liebler and Company, has selected as the name of the play Alias Jimmy Valentine. The original short story was called "A Retrieved Reformation."

NEW PLAY FOR HENRY DIXEY.

Walter Lawrence will produce a new comedy, Mr. Butler, with Henry Dixey next month. The play is by F. A. Kunner, of Baltimore, a new playwright, and will see production at the Comedy Theatre at the close of the run of The Melting Pot.

THE BRITISH DRAMATISTS

SIGN A LETTER EXPRESSING THEIR VIEWS ON THE CENSORSHIP.

They Admit That the Concessions Made by the Parliamentary Committee Mark a Notable Advance, but They Object to Various Features of the Report.

LONDON, Dec. 10.—Sir Arthur Pinero, Henry Arthur Jones, H. Granville Barker, J. M. Barrie, R. C. Carton, Cicely Hamilton, Jerome K. Jerome, W. J. Locke, Robert Marshall, Cecil Raleigh, G. Bernard Shaw, and Alfred Sutro have signed a letter in which, as the dramatic committee of the Society of Authors, "which is the sole public body representing the dramatic authors of the United Kingdom," they recognize that the report of the Parliamentary Committee on the Censorship "is a notable advance on anything of the kind that has appeared before." These distinguished dramatic authors add: "We appreciate its virtually complete admission of our case against the existing censorship and its adoption of our suggestions for preventing the abuse as an instrument of censorship of the power of licensing theatres." Concerning the recommendations regarding the censorship they say:

"The Dramatic Committee feel that these recommendations require careful and exhaustive criticism, but they hope that public attention will be especially centred upon the recommendation that empowers a landlord to compel his lessee to produce only such plays as have been passed by the censor. So long as this recommendation stands the censorship is not optional. As in all probability most theatrical landlords would insist upon the clause, it makes all the limitations of the censorship useless. If an optional censorship is to be instituted landlords should be restrained by definite statute from compelling their tenants to take up an option which they do not desire. The Dramatic Committee feels strongly that under no circumstances should a landlord be penalized for the fault of his tenant. It is the man, not the building, that has done the harm. If a punishable play is produced the author and the lessee (or sub-lessee) immediately responsible for the production of the play should be punished. By penalising a building because somebody produces a punishable play in it, you drive the landlord into driving his lessee to the censor. If there were an appeal from the judgment of that censor it would be a different matter, but as there is no appeal, neither the author nor the lessee of the theatre should be obliged to go to the censor is they did not wish to do so."

The recommendation concerning the responsibility of the Lord Chamberlain to the House of Commons is regarded by them as most satisfactory, but they add:

"The second proposal to which we take exception is objectionable on the ground of general political principle. A list of offenses is first drawn up in such loose general terms that there is hardly a play in existence or possible to be written which could not be found guilty under it. We ask why we, alone among British subjects, are to be allowed to exercise our profession only on the impossible condition that we hurt nobody's feelings. We again demand as complete freedom of conscience and speech as our fellow-subjects enjoy. If the proposals of the committee as to a new Judicial Committee of the Privy Council are proceeded with, we suggest that the list of offenses be cut down by the omission of all the items which are clearly abrogations of the religious and political liberty of the stage, and that the author shall have the option of trial by jury in every case if he prefers it to trial by the proposed committee. We desire further that it should be made clear that the powers of the Director of Public Prosecutions and the Attorney-General set forth in the proposals are not to supplement, but to supersede, the powers now possessed by the common informer; so that we may be freed from persecution by irresponsible individuals and societies which aim at the extirpation of dramatic art."

LITIGATION WITH THE CLIMAX.

Walter N. Lawrence has secured an injunction against Joseph Weber, Max Weber, Philip Friedman, and Abner S. Werblin, the four directors of the Broadway Producing Company, restraining them from paying exorbitant salaries, from mixing the moneys of the Broadway Producing Company with the personal funds of Joseph M. Weber, and from exploiting the name of Weber in connection with the production of The Climax. Lawrence entered into agreement with the Broadway Producing Company to produce The Climax, whic he had secured from Edward J. Locke. He claims that because of the extravagance of the directors The Climax company at the Weber Theatre has made a profit of only $175. Joseph M. Weber received a salary of $35,000. Lawrence held 40 per cent. of the stock and the company 60 per cent.

OWEN KILDARE BETTER.

Owen Kildare, the playwright, who was recently stricken with paralysis, is better. Mr. Kildare's nervous breakdown dates from the failure of his play, The Regeneration, in which Arnold Daly appeared a few seasons ago.

REFLECTIONS.

The baggage car of The Babes in Toyland company was broken into at Shawnee, Okla., recently and after the trunks were thoroughly rifled Gus Pixley and many other members of the company found themselves minus clothing, musical instruments and various articles necessary to their appearance. The company restocked and refurnished itself in the next town.

The Literary and Dramatic Union will give a musical at the studio of Irene Ackerman, 1947 Broadway, Dec. 29, at eight in the evening. Among those contributing to the entertainment to be furnished will be Mrs. Katherine Corpender Fay, the Union's president; John W. Curtis, Charles T. Catlin, the Misses Hamilton and Gerard, Mrs. Harry Leighton, Constance Hamblin, Frank Bronson, Mary Louise Woelber, Dr. J. W. Bartlett, Rev. Walter E. Bentley, Jessie Delater, Mrs. E. J. Whyte, Katharine C. Wiggin, and others.

Julia West, who has been playing the widow in Wildfire, supporting Will Archie, collapsed on the stage during the performance at the Grand Opera House in Philadelphia recently and has retired from the company. Miss West is a victim of nervous prostration and will probably not appear behind the footlights this season. Her part was taken on short notice by Luella Morey, a popular and well-known leading woman from the coast, who scored a success in the part.

Among those who have been invited to the annual dinner of the Theatrical Managers' Association, which is to be given at the Hotel Knickerbocker, Jan. 6, are Henry W. Taft, Augustus Thomas, George McAneny, Judge Victor J. Dowling, and John Purroy Mitchel.

Louis Miller, business-manager of Brady and Grismer's Western The Man of the Hour company, recently met with an accident in the Salt Lake Theatre, Salt Lake City. While attending to the details of the appearance of his company there he pitched headlong down a flight of stairs in the dark, landing on a cement floor. Mr. Miller was severely bruised but no bones were broken.

The proceeds of The Fourth Estate on the evening of Dec. 16 were given to the Riverside Day Nursery. Those who wish may pay for their copy of the *Advance*, the paper issued each night in exploitation of The Fourth Estate, and the money thus collected will be devoted to this charity. On Dec. 16 Mary Marshal, of The Fourth Estate, was one of the newsgirls.

The engagement is announced of Beulah Marie Dix, the playwright, and George H. Flebbe, a Boston business man. Miss Dix collaborated with the late Evelyn Greenleaf Sutherland in writing the play, The Road to Yesterday.

An entertainment will be given at the New Amsterdam Theatre Tuesday afternoon, Dec. 21, for the benefit of the Irish Parliamentary party, for which T. P. O'Connor, M. P., is raising funds. Nearly all the producing managers and theatre managers of the city have promised their assistance.

Mlle Anna Arnaund, of the Metropolitan Opera House, gave a very charming and unique recital of old French folk songs at Carnegie Lyceum Saturday evening, Dec. 18. Georges Barrére, of the New York Symphony Orchestra, assisted her delightfully with flute accompaniments, played as only this artist can play them. The programme contained some exquisite bits, "Complaint de la Mors de Renaud" being one of the best. Every number had its individual merit, however, and was rendered with an artistic delicacy and beauty quite unsurpassable.

Fourteen men and women of a German theatrical company headed by Xavier Griti and his wife were detained at Ellis Island Thursday because they had no definite engagement. They hoped to get a chance to play at some German theatre on the Bowery. In all they had $300 with them. They may claim the right to land as artists.

Israel draws its New York run to a close Saturday night and will go on tour. Next Monday Francis Wilson in his own play, The Bachelor's Baby, comes to the Criterion.

An extra matinee of The Dollar Princess will be given at the Knickerbocker Theatre Wednesday, Dec. 29.

Arsene Lupin will leave New York for its Chicago run Christmas night.

James H. Diamond, of The Rose of Algeria, and Phyllis Sherwood, now in vaudeville, were married in Toronto, Canada, Dec. 15.

The senior class of the Woman's College of Baltimore presented Shakespeare's Romeo and Juliet for their senior dramatics, Dec. 15.

The production of The Commanding Officer, a new play by Theodore Burt Sayre, which opened at the Savoy last night, marks the return of Daniel Frohman as a producing manager in the field of theatrical affairs, from which he has been absent for some years.

The Chocolate Soldier will be presented at popular price Wednesday matinees at the Lyric, beginning with the present week, in addition to the regular Saturday matinees.

Alice Irving, Dolly Robinson, Clara La Mar, May Asquith, Harry Kenneth, and A. M. Alger write to THE MIRROR claiming that they have been the victims of misrepresentation, having been taken from Chicago to Wichita, Kan., to become members of a stock company under the management of Louis Dean and Allen Shrock. The latter, they say, also suffered in the enterprise.

IN THE CHICAGO THEATRES

Ruth St. Denis Made Much Of by Society—The O. Henry-Armstrong Play Replaces These Are My People—Benefit for Poor Children—Notes.

(Special to The Mirror.)

CHICAGO, Dec. 20.—Blanche Bates begins an engagement at the Garrick to-night in her new play by W. J. Hurlbut, The Fighting Hope. It is a Belasco production. The play is American, and Miss Bates' part is the wife of an embezzling cashier. She enters the employ of the president of the company, discovers her husband is really guilty, and also that the bank president is in love with her. In the company are Milton Mills, John W. Cope, Wedgwood Nowell, and Loretta Wells.

A Little Brother of the Rich will be played another week at the Grand Opera House, and will then be succeeded by the same author's newspaper play, The Fourth Estate.

It appears that at last Manager Morton H. Singer has decided to venture a play not written by Messrs. Adams, Hough and Howard. The next production at the Princess, following The Goddess of Liberty, will be from other pens. It will be seen the latter part of January. The Goddess of Liberty, with Sallie Fisher, and virtually the entire company now at the Princess will go on tour. The new piece at the La Salle will be played by an entirely new company. Meantime Manager Singer will continue The Flirting Princess at the La Salle indefinitely. It has been a financial success, and in this regard is among the favored few of the season so far. The queer dances do not detain the action as much as at first. Violet Dale having perfected her sinuous movements most artistically. Her business of biting Mr. Smith's neck as he lies prostrate at the conclusion, and giving an imitation of a vampire sucking its victom's blood is a notable example of all that it is beautiful in dramatic art. Knox Wilson has now further opportunity to play the saxophone, which the audience appreciates with applause for each selection. Thomas A. Conkey's remarkably rich voice and the artistic worth of his song, "Pale Golden Star," make it one of the chief pleasures of the production. Encores are numerous.

There was a revelation of the feminine form at the Colonial last week. Ruth St. Denis gave a series of Hindoo dances, beginning with enough clothes on, and ending with not enough. Judging from the seventeenth row where it seemed she was dressed with a few strings of beads and a little gauzy cloth. But since Miss St. Denis' purpose is merely to show Chicago people some Hindoo dances and reproduce some of their religious rites, and since Chicago is greatly interested in the snake dances of India and especially its religious ceremonies, any incidental disclosure of her flesh and form must be regarded as artistic accuracy and a means to a worthy end. In her little company there are a number of Hindoos who remind one of the limerick which says that a certain Hindoo had no trousers at all, so he had to make his skin do, but Miss St. Denis apparently outdoes them all, owing to the necessity of being faithful in reproducing the dances. When she came out in bare feet, the impression that she was inspired by art for art's sake was strong; and it was stronger when it appeared that parts of her limbs and other portions of her body were bare. Each bare spot seemed to exclaim: "This is art for art's sake. Honi soit qui mal y pense." There was nothing in common with low vaudeville or burlesque, nothing to suggest an excuse to evade the police, and make a darling appeal of nakedness. Had there been Chicago's high society would not have been in evidence the opening night, nor would it have had her dancing barefoot at its annual ball for charity. Miss St. Denis can make her long arms coil and writhe like snakes. Her dances are given with perfect ease, finish and confidence. The press has given her credit for an artistic achievement.

It is announced at the Studebaker that a desire to produce at once a new play secured for H. B. Warner caused the withdrawal of These Are My People last Saturday night; that the theatre will be dark this week, and that next Saturday night Paul Armstrong's dramatization of O. Henry's Jimmy Valentine, will be produced. Edward A. Rose has arrived to direct the production. Two of the scenes are laid in Springfield, Ill., one act in Sing Sing, and one at Albany, N. Y. Mr. Warner will use These Are My People in his repertoire, and this new play, if the public approves.

Christmas greeting from Manager Morton H. Singer, of six productions and two theatres: "Down Honeymoon Trail comes The Flirting Princess, The Golden Girl and The Goddess of Liberty with A Stubborn Cinderella and Prince of To-night, piloted by Mort. H. Singer, and all wishing you a Merry Christmas and a Happy New Year."

George Klimt and Frank Gazzolo, who have just secured the Criterion Theatre for stock, have engaged Robert Gleckler and Edythe Mae Hamilton for the leading roles, Madlyn Jouron for ingenues, George E. Cole for comedy, Charles Place, character, Hal Briggs, and Fred Siemons. William Balfour will play the heavies.

The Chicago Chapter of the Actors' Church Alliance gave a reception last Friday in honor of the members of the company playing The Fires of Fate, at the Illinois.

Jesse E. Pringle, formerly in a local stock company, has joined the Davis stock at Pittsburgh.

Beverly, from the novel by George Barr McCutcheon, is at the National this week.

The new license ordinance passed by the City Council makes the license for first-class theatres $1,000 a year, an increase of $300. The rate for popular priced houses is $400. The fee for the others remains the same. The Mayor has not yet signed the ordinance.

The French theatre gave The Barber of Seville in the Fine Arts Theatre last week. It proved one of the best of their productions. The cast included Leon Aubel as Figaro, Frederic Jugues as the youthful count, Felix Lesne as Barthol, M. Vandeputte as the Jesuit priest, and Madame Mercier as Rosine, which she did most cleverly with her musical gifts.

The Great Divide did not outrival Pierre of the Plains in the esteem of the Englewooders who patronize the National Theatre. Edwin Mordaunt as Ghent, Mabel Brownell as Ruth, and Virginia Berry as Polly maintained the strength and dignity of the play. The southsiders did not seem to fathom its depths.

An excellent company in The Lion and the Mouse attracted large audiences to the Globe Theatre last week and undoubtedly will continue to do so this week. Oliver Doud Byron as John Burkett Ryder and Edith Barker as Shirley Rossmore carried their big scenes splendidly. Others in the company are Seymour Stratton as Judge Stott, George Carson-Casselberry as Jefferson Ryder, Ida Glenn as Mrs. Ryder, Margaret Shayne as Miss Nesbitt, Dorcas L. Allen as Mrs. Rossmore, Ella Craven as Eudoxia, Beatrice Craven as Jane, Rose Tapley as Kate Roberts, and Walter Allen as Rossmore.

The bills this week: Garrick, Blanche Bates in The Fighting Hope; Grand Opera House, Little Brother of the Rich; Powers', Next of Kin; Illinois, Fires of Fate; Great Northern, Eddie Foy; Colonial, Ruth St. Denis; Chicago Opera House, Madame X; Studebaker, Jimmy Valentine; Whitney, They Loved a Lassie; Auditorium, Little Nemo; Cort, Kissing Girl; Olympic, De Wolf Hopper; La Salle, Flirting Princess; Ziegfeld, Mousetrap; Peoples', College, East Lynne; Princess, Goddess of Liberty; McVicker's, Paid in Full; National, Beverly; Academy, Cowboy and the Squaw; Crown, Great Divide; Criterion, Fatal Wedding; Bijou, Barney Gilmore.

The Round Up, rivaling the Christmas attractions of State Street half a square away, had an audience of good size Saturday at McVicker's. Rapley Holmes compared favorably with Arbuckle as Slim Hoover, and especially in the last act, where he seemed to develop all the comedy. Theodore Babcock was capable and prepossessing as Jack Payson; Elmer Grandin excellent as Jim Allen, Eileen Erroll pleasing as Echo, and Paula Gloy capital as Polly. The production seemed as good as during the original run at McVicker's.

The Newlyweds will arrive at the Globe next week.

Eddie Foy as Hamlet in Mr. Hamlet of Broadway, most agreeably surprised the numerous Chicagoans who assembled nightly at the Great Northern, with his clever makeup and his serio-comic manner. The youthful picture he makes of the prince interests at once and he could go on with the part seriously and hold his hearers. In other instances his part in the production is agreeable but reminiscent. Alfred Latell as the trained bear shows he is an unusually good dancer as well as pantomimist. Belle Gold is moderately successful as Molly. Her comic Ophelia is well done. Ethel Intropidi sings well in her part of Cymbaline Bustle, which she plays agreeably, and Josie Intropidi is good as Mrs. Bustle. There are several pleasing musical numbers by Ben Jerome.

Margaret Anglin will be at Powers' beginning Jan. 24 in The Awakening of Helena Ritchie.

The opening of The Fourth Estate at the Grand has been advanced to next Monday, Dec. 27.

Marie Dressler is announced for the Great Northern in Tillie's Nightmare.

Kitty Grey will be at the Illinois beginning Monday.

The Little Nemo engagement at the Auditorium began last night.

There was a long and excellent bill at the Christmas benefit for poor children at the Grand Opera House last Friday. Those who appeared were: Alf. Grant; Louise Barthel and Karl Klun; Alexias Baas, baritone; Charles Erin Verner, of the Madame X company; Eddie Foy, in Hamlet's Soliloquy; Empire Quartette; Charles E. Evans and Banshee Girls, from the Whitney; De Wolf Hopper, Virginia Listemann, Berta Josephine Hecker, Blanche Ring, May Vokes, William H. Denny, Joseph Smith, and Adele Rowland.

OTIS COLBURN.

LOS ANGELES.

Ruth Maycliffe Looked the Part—St. Elmo Held Over for Another Week at the Burbanks.

The Bachelor, by Clyde Fitch, played at the Auditorium 6-11 by Charles Cherry and an excellent support of six. It is a wholesome comedy, clean and fresh, and with an actor such as Mr. Cherry to portray the bachelor, George Goodale, the piece kept the audiences in the best of humor. The role of Jenny could not have fallen in more competent hands than that of Ruth Maycliffe, who looks and acts the part most acceptably. The opening night found a crowded house most effusive in its approbation and demanding many curtain calls. Even though we have had a rainy week, the attendance was sufficiently large to warrant a second week's run, 13-18.

Dr. Ludwig Wuellner, assisted at the piano by Mr. Coenraad V. Bos, gave two more concerts 9 and 11 to splendid audiences. Dr. Wuellner has made quite a hit here with the cultured. Madame Sembrich is to give her concert at the Simpson Auditorium 14, provided her husband is not too ill. She canceled her engagement in Salt Lake City on account of his critical condition and hastened him to the coast, where the climate is more moderate.

Fritzi Scheff, at the Mason 6-11, in her latest success, The Prima Donna, playing to packed houses. It is a snappy performance in many respects; well gowned girls, good scenic effects, a good singing chorus, and, above all, Fritzi herself, whom it is a treat to listen to.

Quite a play is Monte Cristo when given by the Belasco Stock co. It's stale, but nevertheless thrilling, and this co., with Lewis Stone cast as Edmund Dantes, gave a most creditable rendition; in fact one of the best of their recent offerings. Frank E. Camp, as Nortier, really shared honors with Stone, and Howard Scott presented a very polished Villefort, the Minister of Justice. Both Charles Ruggles and Dick Vivian were spirited in their respective roles of Albert Mercedes' son and Fernand, the cousin to Mercedes. In this play Miss Thais Magrane showed her versatility as Mercedes, giving a most finished portrayal. The scenes were elaborately set and the attendance all to be desired. The Master Key 13-19.

The Burbank Theatre has been sold out all week for St. Elmo. It appears to be a wonder, this play, and will be mentioned at greater length in next week's letter. The piece will hold over for a second week.

The Majestic has been dark 6-11, but will open with The Spoilers for a week's run 12.

Ferris Hartman and co., at the Grand, repeated their success of last season, that of The Love Tales of Hoffman, and it is considered one of their best efforts. The music is worth hearing and with the augmented orchestra and Oscar Walsh singing the tenor role it proved a house packer for the week. Commencing 12 the co. will be seen and heard in The Belle of New York.

Frank C. Egan, who recently came from Seattle to take charge of Oliver Morosco's Dramatic School, has announced that he has purchased Mr. Morosco's entire interests in the school. Mr. Egan has charge of the Jinks entertainment to be given by the Jonathan Club members on the 30th of this month. This is a yearly event and is given by the club talent.

DON W. CARLTON.

NEW ORLEANS.

George Sidney at the Crescent—The French Opera Company Reaps a Just Reward.

George Sidney in The Joy Rider appeared at the Crescent 12-18. The character of Busy Izzy afforded Mr. Sidney many opportunities to display his comedy attributes. A large cast supported the star, and the performance was well worth the seeing. The Squaw Man 19-25.

The Edna May Spooner Stock co. at Blaney's Lyric 12-18 presented Young Buffalo to satisfactory audiences. Miss Spooner continued her splendid standard of work, and is ably assisted by Frank H. La Rue, her leading man. Eleanor Wisdom, Mildred E. Barry, Arthur Evers were the other capables in the cast. My Partner's Girl 19-25.

The French Opera co. at the French Opera House continues a musical and social centre, and is reaping the just reward of its true merit in the shape of excellent attendance. Louise was sung at the matinee, 12, and Le Petit Duc, at night, 12. La Jongleur de Notre Dame was given its first performance 14 to a crowded house.

The Builder of Bridges, with Kyrle Bellew in the leading role, was the attraction at the Tulane 12-18. Mr. Bellew always identifies himself with what is best in dramatic art, and this year's play is no exception to the rule. Gladys Hanson, the leading woman, was attractive and talented, and her work all that can be asked for.

It is now positively settled that the Shuberts will invade this territory, getting control of either the Greenwall or Dauphine Theatre by Jan. 1.

J. M. QUINTERO.

DETROIT.

Francis Wilson Applauded—Nor an Hackett at the Lyceum—Harold Vosburg.

The National Grand Opera co. had a very successful week at the Garrick 13-18, a treat relished by the music loving public of Detroit. Next week, Billy.

Francis Wilson was seen at the Detroit Opera House 13-18 as the proponent, which term is borrowed advisedly of a play written by himself, The Bachelor's Baby. An unusually strong cast supported Mr. Wilson, whose success was of the highest calibre, if applause may be taken as the criterion. Next week, Anna Held in Miss Innocence.

Norman K. Hackett, of the Detroit actor contingent, revived Classmates to excellent advantage at the Lyceum Theatre 12-18. Next week, The Newlyweds.

Manager Ward, of the Gayety, offered Waldron's Trocaderos 12-18, which aggregation Frank Finney and Frank Ross are featured, aided by Olga Orlon. Finney was also featured in the olio in A Fifty to One Shot. Next week, Jersey Lilies.

Battling Nelson monopolized most of the interest that might centre in the Sam T. Jack co., which appeared at the Avenue 12-18, although it might be added that the olio was considerably above the average. Next week, Frolicsome Lambs.

Wanted by the Police, with Harold Vosburg in a prominent part, furnished the melodramatic thrills for the Detroit populace at the Lafayette 12-18. Next week, The Smart Set co.

ELYP A. MARGNI.

KANSAS CITY.

Eleanor Robson Made Lasting Impression Here—Helene Sullivan Won Deserved Applause.

Eleanor Robson, in The Dawn of To-morrow, appeared at the Shubert 13-18, before a series of large and appreciative audiences. Kansas City has seen but little of this talented young woman, but her few appearances here are events that will live long in the memories of those who witnessed her splendid performances. Her portrayal of the girl of the slums, Glad, was a wonderfully natural piece of acting, the effectiveness of which was marked by the applause even after the final curtain. The supporting co. was good without exception. Fuller Mellish, Brandon Hurst, George Farren, William Sauter, and Ada Dwyer being the principals of a large co. The staging was also excellent, the London slum scene with its dense fog being an especially clever piece of stagecraft. Howard Gould in The Witching Hour for two performances only 19. Nazimova in The Passion Flower 20-25.

The Thief was the Willis Wood offering 12-18, opening to good business. The play was seen here last season, but this year's production is in the hands of a different co., which, however, does not suffer by comparison. Helene Sullivan in the part of Marie Louise proved herself a most capable actress, and won much well deserved applause. Felix Krembs, Bigelow Cooper, Harry Franklin, Lawrence Barbour, Joseph Allenton, and Emma Lowry were the principals in support, all doing splendidly. The Merry Widow 19-25.

Fifty Miles from Boston was the Grand attraction 12-18, playing to the usual good business. A clever co. of entertainers who were "on the job" every minute pleased immensely, the musical part coming in for tremendous applause. Grace King was a big hit as Sadie Woods, as was Richard Bartlett as Joe Westcott, while other parts were most acceptably cared for. As the Sun Went Down 19-25.

The Woodward Stock put on At Piney Ridge at the Auditorium 12-18, and the charming old Southern play scored a big hit. The play called forth the full strength of the co., and several of the favorites who have not been seen much of late were given opportunities. Jack Rose was most effectively acted by William Desmond, while Mary Hall made a charming Cindy Lane, sharing honors with him. Mayme Williams came in for much laughter and applause for her fine comedy work in the part of the little negro girl, while Henry Lotz also did well in a negro character. Marie Hudson, Mary Milburn, Will Davis, Will M. Crimans, John J. McCabe, Mildred Hyland, Erville Alderson, Frank Dennithorne, Clarence Oliver and Henrietta Vaders, all deserve mention for well played parts. The House of a Thousand Candles 19-25.

The Eye Witness, a melodrama, with three distinct thrills, all of a most sensational nature, was the Gillilss' offering 12-18, playing to a big week's business. The bridge jump of the automobile, the under water scene and the cyclone, all wonderful mechanical effects were loudly applauded. R. C. Knorr, Edmund Manley, and Nina Manley headed a capable co. in the presentation of the play, all being well received. Queen of the Secret Seven 19-25.

The Gay Masqueraders held the boards at the Gayety 12-18, playing to a satisfactory week's business. The burlesque found the usual favor, while the specialty acts proved the hits of the performance.

At the Century 12-18 Miss New York, Jr., was well received by good sized audiences. The co. was rather above average, and a good line of music and comedy was enthusiastically received. Pat White's Gaiety Girls 19-25.

The De Vault Yiddish Opera co. were heard at the Shubert for two performances 12 by large and very appreciative audiences. The Jewess and The Shepherd King were the offerings, both pleasing immensely. Bertha De Wolf headed a co. of general excellence in the singing of the operas.

D. KEEDY CAMPBELL.

SAN FRANCISCO.

The Colonial Is Now the Savoy—The Shepherd King Pronounced Successful—Gossip.

George Cohan at the Van Ness has been quite a star of the town during his two weeks' stay and although business was not crowded houses still it was very good. He was succeeded by one of San Francisco's favorites, Fritzi Scheff, who opened 13 in The Prima Donna to a very large house.

The Alcazar succeeded nicely with A Message from Mars, and the same was replaced on evening of 13 by In the Bishop's Carriage.

Kolb and Dill at the Princess are still amusing the public with The Rich Mr. Hoggenheimer, and there is in preparation to succeed this play one entitled In Africa.

The Valencia had quite a pleasant play in The Gay Musician and the audiences took away pleasant memories of the tuneful musical comedy. The Man from Mexico is billed to take the place of this musical comedy.

The old Colonial, located on McAllister near Market Street, has been renamed the Savoy and is now under the management of John Court. This house has been entirely remodeled and the first play to be produced was the comic opera entitled King Dodo. This house had its initial opening 12 to a large audience that was there to witness the inauguration of the new theatre.

The Shepherd King has succeeded admirably at the Garrick and Wright Lorimer, the star, as David will continue to attract during the second week, ending 19.

Robert Lawler, of the Ye Liberty, Oakland, and Robert Lennon, of George Cohan's co., offered selections at an entertainment given by the Forum Club of San Francisco.

The Stanford University students, during the month of January, will produce The Secret Service.

Adela Case, the young well-known opera singer, is engaged to marry Metcalf Bean, who is engaged in business in California. He is the nephew of Victor Metcalf, who was in President Roosevelt's Cabinet.

Bailey and Austin have distributed throughout the city a great deal of literature announcing the coming of their fantastical musical comedy with seventy-five people in the cast, mostly girls. The name of the play is Top o' th' World.

Dr. Wullner on the 13th played a return engagement while passing through San Francisco on his way East.

Kriesler will give a farewell concert in San Francisco 19.

George Hamlin, the American tenor and leider singer, gave a concert 5 at the Novelty Theatre.

The students of Santa Clara College, located at Santa Clara, produced The Bells before a large audience in the college theatre. Edmond S. Lowe took the part of Mathias. The curtain-raiser was entitled A Warrior Bold.

A. T. BARNETT.

BUFFALO.

The House Next Door Hit of the Season Here—Bertha Galland at the Teck.

Without a doubt the best dramatic offering of the season was J. E. Dodson in The House Next Door, which attraction drew large and fashionable audiences to the Star 13-15.

Bertha Galland in The Return of Eve was at the Teck 13-15. Miss Galland was very good in the principal part and her support was fair. Business should have been better.

The Newlyweds and Their Baby was at the Lyric 13-18.

A. H. Wood's Creole Slave's Revenge played to fair business at the Academy 13-18.

David Bispham was heard in a song recital 13 to capacity business. A Merry Christmas to all.

P. T. O'CONNOR.

CLEVELAND.

The Golden Butterfly's Second Visit—In Havana at the Colonial.

The Golden Butterfly paid its second visit to the Euclid Avenue Opera House 13-18, with Grace Van Studdiford in the leading role. The Climax 20-25.

James T. Powers, with a fine co., presented In Havana at the Colonial 13-18, and was welcomed by crowded houses. The National Grand Opera co. 20-25.

Hanlon's Superbs paid its annual visit to the Lyceum 13-18. The Clansman 20-25.

The new stock co. at Keith's Prospect made a good impression, opening in The College Widow 13-18. Sweet Kitty Bellairs 20-25.

The Cowboy Girl was at the Cleveland 13-18. The Creole Slave's Revenge 20-25.

WILLIAM CRASTON.

JERSEY CITY.

Fiske O'Hara Drew Well—Theatre Parties Popular Here.

Fiske O'Hara in The Wearing of the Green came to the Majestic 13-18, to very large business. The play gave satisfaction, and is the best vehicle Mr. O'Hara has yet had. The plot was very good, and the supporting co. was competent. Mr. O'Hara's musical numbers were catchy and his voice excellent. Edwin Varney as the villain is strong. In the Bishop's Carriage 20-25. The Dollar Mark 27-Jan. 1.

Four divisions of the Ancient Order of Hibernians had a theatre party at the Majestic Theatre 15, to see Fiske O'Hara in The Wearing of the Green. After the show a banquet was served at the Columbian Club, with Fiske O'Hara and his wife as the guests of honor.

WALTER O. SMITH.

THEATRICAL DOINGS IN BOSTON

What Managers Have Provided for "the Worst Period of the Year"—The Eyes of the Police Fixed on the Local Stage—Benton's Gossip.

BOSTON, Dec. 20.—As this is the week before Christmas, the time expected by Boston managers for the worst period of the year, few changes of bills were made in town to-night and nearly every attraction remained over for another week.

Wilton Lackaye was the chief newcomer, beginning his first engagement here in several seasons and presenting The Battle to a good house at the Majestic.

The only other new attraction to come to town was at the Grand Opera House, where The Cowboy and the Lady proved that the regular patrons of this house have their chief liking for melodrama.

The Bowdoin Square inaugurated a change of policy to-day, and instead of simply dramatic offerings, give the stock company with pictures and vaudeville, enough to make a continuous show. The Bowery After Dark is this week's drama.

Robert Hilliard has made all Boston talk with his splendid presentation of A Fool There Was at the Hollis, and his own daring work as the hero is notable. William Courtleigh shares in the honors.

Fannie Ward's experience in emotional drama at the Park is proving a new one for the Bostonians who have associated her in comedy. She does strong work in Van Allen's wife, which is now in its last week.

Grace La Rue makes the chief hit of Miss Molly May at the Colonial, and the music by Julian Edwards is proving most delightful, but changes will have to be made in the book. The staging is most costly.

Follies of 1909 have packed the Tremont to the doors, and though the scale of prices is higher for this year, the patronage is just as great as for the previous series shown here. Eva Tanguay makes the conspicuous personal hit.

This is the last week of The Circus Man at the Boston, where Maclyn Arbuckle's personal popularity has served to make this one of the most interesting attractions of the season.

The Jolly Bachelors continues at the Globe, where a quiet but very important change of cast was made at the end of the week so as to bring in Nora Bayes and Jack Norworth with their specialities.

The Castle Square is dark all the first half of the week to reopen on Christmas Eve with 1915, a holiday fantasy by Theodore Friebus, of the stock company.

At the Back Bay Opera House the illness of Alice Nielsen continued, and a number of changes in the programme had to be made as a result. The plucky prima donna sang once when she should not have done so, and then had to give up. There has been a decided change of policy here, and they have dropped the debutante evenings, which were heralded as the great educational feature of the season, and also the Sunday concerts. At each the attendance has been small in the extreme. The extra Thursday nights are somewhat better and will be continued for the present at least. On the regular subscription nights the patronage is splendid and the enthusiasm great.

When the resident company starts on its five weeks' tour of the West, begining the first of January, one week of the vacation will be occupied by the Metropolitan company, of New York, and as French and Italian works have been the rule with the Boston company, German ones will predominate with the visitors, including a special performance of Parsifal. The exceptions will be the Farrar night, for local enthusiasts, and the farewell with the perennial Il Trovatore. Whiting Allen came on to Boston last week to make arrangements, his first visit here since he became an opera man.

It is interesting to note that in the West operagoers will have to pay $5 to see what Bostonians only give $3 here at home.

Katherine Kaelred will retire from the cast of A Fool There Was at the conclusion of Robert Hilliard's Boston engagement at the Hollis.

Ben Teal has come on from New York to superintend the changes which are being made in the presentation of Miss Molly May.

A shifting of time brought the engagement of Ruth St. Denis ahead at the Park, and she will be there next week with her Hindoo dances, nearly a month before Maude Allen makes her return to America at Symphony Hall.

Dick Whittington was scheduled to be the next attraction at the Globe, but a thorough change of plays will be made to bring in The Wolf and Going Some ahead of the London pantomime.

In about a month the new Shubert will be ready for opening on Tremont Street. The plans were decidedly changed so far as the exterior of the house was concerned, and it is not nearly so imposing a structure as the late Charles H. Bond planned. The interior will have a number of novelties. Sothern and Marlowe will be the opening attractions, playing Macbeth while here, but not Antony and Cleopatra.

Charlotte Cushman's private library was sold here by auction at Libbie's last week, and there were high prices for several of the books as well as for the art objects from her villa at Rome.

James W. Morrissey was in town last week arranging the preliminary details for the coming here of Madame Palladino, the Italian medium, next week.

John Craig's next Shakespearean production will be Othello, and he will give The Spitfire, by Edward Peple, for its first performance on any stage.

Francis J. D. Ferguson, of Boston, who is the new president of Boston Lodge 2 of Theatrical Mechanics' Association, is the youngest man ever elected to that office. The honor is well deserved.

Paul J. Clucite went on from Boston so as to join Loie Fuller and her muses for their dances in New York. Miss Fuller is still due to give twenty or more performances at the Back Bay Opera House.

Henrietta Hart, daughter of Jay Hart and sister of Charlotte Hart, of the Bowdoin Square, received an award of $32 from Rees and Rees in an action tried for alleged damages to a $100 princess gown.

Mr. and Mrs. B. P. Cheney (Julia Arthur) have returned from a three months' trip to California and are now at the Parker House for the Winter.

Real estate interests are planning to build a big 18-story hotel in the vicinity of the Back Bay Opera House.

E. D. Price, who came here in advance of Robert Hilliard, was taken seriously ill and had to go to a hospital, so that double work was done by Charles T. K. Miller during the Boston engagement.

Louis Nethersole made a flying trip to Boston and will come back again when Margaret Anglin brings The Awakening of Helena Richie.

The State Police keep their eyes on the local stage as vigorously as ever, and as a result the older sister of the tot with A Fool There Was is having a chance to play at the Hollis save with the matinees.

JAY BENTON.

SPOKANE.

Large and Appreciative Audience at the Auditorium—Harry Hayward Will Entertain.

Gus Weinburg, Richard F. Carroll, Jessie Stoner and a sprightly chorus presented a revised and musicalised version of The Alaskan at the Auditorium 10, 11, playing to three big audiences. The original play and co. were seen at the Spokane Theatre two years ago. Messrs. Weinburg and Carroll did not overlook anything in providing themselves with the cream in making over the Northland piece. Fritz Kreisler, violinist, appeared in concert, under the auspices of the Wagner Club of Spokane, the evening of 6, when he was greeted by a large and highly appreciative audience. His feature numbers were the Vieixtemps concerto and the Paganini Fantasy. The club will present Madame Marcella Sembrich, soprano, in a recital the evening of 28. The Third Degree, 12-14. The Traveling Salesman 15, 16. William H. Crane in Father and the Boys 17, 18. Max Figman in Mary Jane's Pa 23-25. George M. Cohan in The Yankee Prince 26-28. The Soul Kiss 29-31.

George H. Primrose and his band of minstrels were received with favor 5-12. The vocalists are Frank H. Bright, Joe Dunievy, Ross Harvey, Gov. Brown, Thomas Weir, and Harry F. Sievers. Blondell, felame impersonator, suffered from a cold and was not at his best. In the audiences were many who saw Primrose a generation ago, and they said he is as nimble and graceful to-day as he was then. Earl Clark, of Wallace, Ida., joined as piccolo player. In Dreamland 12-18.

Spokane Lodge, No. 47, Theatrical Mechanics' Association, entertained many members and acquaintances at its first annual ball in the new quarters in I. O. O. F. Hall 10, 11. Dancing started at 11.30 o'clock at night. The Reception Committee was composed of George Hedger, James Anderson, and Howard Moore. There was also a programme, in which professional performers participated, and a banquet.

Spokane Choral Society, headed by F. Wallace King, has postponed its concert to Jan. 4, in the assembly hall of the Spokane Chamber of Commerce. There are 50 voices in the chorus, under the direction of Dr. Heritage.

Spokane Philharmonic Society, Karl Riedelsberger, director, will give its second concert in the Spokane Theatre the afternoon of Dec. 26. Mrs. Arthur Brush, soprano, is the soloist.

The Spokane Symphony Orchestra will give its second concert the middle of January, when the programme will include Beethoven's symphony in C major, the Peer Gynt suite by Greig, and "The Blue Danube" waltz by Strauss. Le Roy Gesner, violinist, will be soloist.

Colonel H. G. Newport, of Hermiston, Ore., announces he will erect a two-story theatre building to be constructed of concrete. The auditorium is to be 40 x 80 feet, with a stage 24 feet wide. W. P. Lizzlefield has signed a lease for a term of years. The house will be equipped to handle the big road attractions.

Eighty-five thousand dollars of local capital has been invested in the new Shubert Theatre in Spokane, to be erected at a cost of $250,000. In addition Sam and Lee Shubert have made private investments of $10,000. The local people interested are: S. Greene, $25,000; E. M. Symonds, $10,000; Kennedy J. Hanley, $10,000; Gustav Luellwitz, $5,000; H. W. Newton, $1,000; G. B. Heap, $500; Colonel J. N. Peyton, $5,000; Louis Hunt, $1,000; Dr. James Sutherland, $3,000; L. L. Deffenbaugh, $2,000; W. H. Plummer, $2,500; Dr. C. E. Grove, $3,000; Mrs. James Clark, $2,000; Waldo G. Paine, $5,000; Cyrus Happy, $2,000; Peter Sondegrath, $1,000; Arthur D. Jones, $5,000; William Graves, $5,000. Charles Muehlman, manager, announces the house will be opened on Feb. 15.

Harry C. Hayward, manager of the Auditorium, and Charles W. York, manager of the Spokane, will entertain members of the Mary Jane's Pa and Beverly cos. at a Christmas tree party in the first named house following the performances 24. Performers in other houses will also be guests. Mr. Hayward will be the Santa Claus. There will also be a programme of musical numbers and Christmas stories. W. S. McCREA.

DENVER.

Madame Sembrich's Voice Excited Enthusiasm—George Fawcette—A Thriller at the Curtis.

Every seat in the Auditorium was filled Tuesday afternoon when Mme. Sembrich sang. No finer concert has ever been given here, and there was the greatest enthusiasm over Sembrich's wonderful voice and the remarkably fine playing of Frank La Forge, the pianist.

The Auditorium offered a play of unusual excellence 6-11. It was The Great John Ganton, finely presented by George Fawcette, who deserves unstinted praise. Thurston Hall, John Webster, Fanchon Campbell and a well balanced co. Mary Mannering 13-18.

Bailey and Austin made a decided hit with The Top o' the World at the Broadway. Victor Moore, in The Talk of New York 13-18. Louis James 20-25.

The always popular In Old Kentucky played to big business at the Tabor. The Girl Question 12-18. Rose Melville 19-25.

No Mother to Guide Her supplied enough thrills to satisfy even the most blood-thirsty gallery god at the Curtis. Leonard Hollister, Dick Tracy, George Mortimer, George Matison, Alta Phipps, Bertie Van Dyke and Clara Dalton won much favor. The Cowboy and the Lieutenant next.

The management of the Broadway announces a reduction of prices. With the exception of about four rows, the best seats will be sold for one dollar instead of $1.50.

MARY ALKIRE BELL.

NEWARK.

May Robson Gave Fine Impersonation—The Paint and Powder Club.

May Robson presented The Rejuvenation of Aunt Mary at the Newark 13-18. Miss Robson gave a delightful impersonation of a charming old lady and was assisted by a fine cast, including Faye Cusick, Nina Savile, Lela Thompson, Lester Wallace, Josephine Daly, Grace Morse, John McMahon, Harry Cowley, Jack Storey, Arthur Deering, Paul Decker, George F. Hall. The Climax 20-25.

Williams Imperials gave a pleasing performance at the Empire 13. A two-act production by Sim Williams and Harry L. Cooper found favor with the big audience. Johnny Dove, a Newark boy, was a great hit.

Irwin's Big Show in What Happened After Twelve packed them at Waldmann's Opera House 13-19.

The Bijou Dream is crowded every afternoon and evening.

The Lost Trail seemed to please the audiences at the Columbia 13-19. Ferdinand Titmarsh, Lucien Terrence, Oscar Roberts, and Edith Faulkner made us a good cast.

The society folks of the Oranges turned out in full dress and packed the Bijou Theatre 14, 15, when the Paint and Powder Club gave their annual offering for the benefit of the Orange Memorial Hospital. A two-act musical comedy called Here and There, written by S. V. B. Brewster, E. Dean Farnsworth, Jr., and George D. Clews. The club consists of forty members. All the female characters were taken by the male members and such manly girls, too. Many of the chorus 'ist could not forget they were boys, but the more awkward they acted the better it pleased the audiences. Harold H. Gallison as the up-to-anything office boy was brimming full of "kid tricks," and used his feet to good advantage. William B. Bingham as Pat made a rather neat Irishman. Boswell Davis as the bookkeeper, who wore the sweetest little mustache, was pleasing. Frank T. Richardson as Mazie Fairface looked charming (in Mrs. Richardson's best gown), in voice and mannerisms was a "perfect lady." George L. McCloud as Baron Von Busted, carried most of the real comedy upon his shoulders and did it well. The part fit him like a glove, and if the Shuberts or Frohmans could have witnessed this work there would be a vacancy in the Orange Bank and a new comedian on Broadway. David S. Bingham as the Baroness Von Busted gave a good performance. Henry S. Allen, Jr., as Maud Wilson, both dressed and acted the society lady in a most artistic manner. Arthur C. Knolhoff as Archie Manners was easy and graceful, and without any doubt the handsomest in the cast. Mr. Knolhoff seemed to enter into the spirit of the character and won much applause. Richmond Snow did a fine bit of acting in the small part of the landlord, and Donald K. Grant was fair as the daughter. The chorus was kept busy singing and dancing and "trying to be graceful." To be sure they fell short at times, but the audiences were in sympathy with the blunders made. Seventeen songs and dances were introduced, all written by the local talent, Messrs. Brewster, Farnsworth, and Clews, who deserve great credit for their work.

Andrew A. Smith and Howard Gee rendered musical numbers in the second act, which were well received. It is the opinion of all present that this year's entertainment has exceeded all previous years and a large sum realized for the hospital.

The girls were: Stewart M. Colman, Gardner Colby, Jr., Stowe Douglas, William W. Elder, L. H. Gillespie, Lody Smith, H. E. Norton, Thomas J. Wakefield, Oscar Weston, B. Frank Wells.

The boys were: Kenneth H. Condit, C. M. Danforth, Harry W. Douty, Jr., Meredith Grant, H. S. Hillyer, Wallis P. Jaquith, John L. McBride, R. G. McDermott, Willard M. Osborn, Leslie Rich.

One of the pleasant features was the theatre perfumed with Lasell's Bocadia, a rather expensive luxury, but delightful to those present.

GEORGE S. APPLEGATE.

ST. LOUIS.

Work of the Stock Companies in Various Plays—Bills for the Week.

St. Louis, Dec. 20.—Polly of the Circus returned to the Century last week and with a past star of the sawdust. Ida St. Leon, as Polly, pleased large houses. Miss St. Leon was trained in the role by Mabel Taliaferro, creator of Polly, and brought realism to the part.

Opening on Dec. 13 at the Garrick, Alla Nazimova in The Passion Flower drew immense houses.

The Olympic offered Billie Burke in Love Watches. Miss Burke's charm alone redeems the shapeless play.

Yorke and Adams in In Africa at the American was a clever takeoff on former President Roosevelt and his son Kermit in their African expedition. Konheim Rosewelt and Ignatius Timburg as played by Yorke and Adams are two very funny hunters who on the discovery of the good people of Mombasa, Africa, that they are Impostors, are caged, but escape to the jungle. The music was good, the chorus pretty and graceful.

The Imperial Players in a very adequate production of Alice of Old Vincennes pleased large Imperial audiences. A new leading woman, Ethel Clifton, portrayed a Virginia Harned Alice. Miss Clifton is an actress of power and finish. William Jossey as John Beverly gave her excellent support. The other players maintained their high standard.

The German Stock company presented Hoeher Goechter, a farce by Mannstadt. The musical and vocal numbers were especially good. A turning exhibition by members of the Concordia Turnverein, led by Karl Heakrich, was highly commendable.

Havlin's brought forth The Queen of the Secret Seven, a late and very stirring melodrama. Olga Lennox as the Queen was powerful. Paul E. Abbott, James Roberts, and John B. Lockney were prominent players. Staging was impressive.

Bills this week: Garrick, William Hodge in The Man from Home; Olympic, The Round Up; Century, The Girl from Rector's; Odeon, Robertson's Travelogue on Panama; American, Fifty Miles from Boston; Imperial, Imperial Players (stock) in The Two Orphans; Havlin's, The Princess of Patches.

Packingham's Pundit, a three-act comedy centering about the attempt of a Kansas City packer to break into New York society, had its premiere production by the students of the School of Arts on Thursday, 16, at the Odeon. The players were Richard J. Whalen, Edward A. Downey, George W. Wilson, Leo H. Wall, Harry J. Cornet, Thomas M. Knepp, Louis A. Templemann, William J. Tucker, James J. O'Keefe, and B. Franklin Thomas.

FREDERICK L. DOYLE.

SEATTLE.

Ezra Kendall's Illness—Dallas Welford Seen to Advantage—Marguerite De Von at the Grand.

At the Moore Ezra Kendall in The Vinegar Buyer 5 opened to a large house. On the following night the audience was dismissed owing to the illness of Mr. Kendall. The play was presented 7 before a small audience, and the next night the audience was again dismissed and, owing to the continued illness of Mr. Kendall, the engagement was canceled. Dark 9-11. The (new) Alaskan 12-18.

The attraction at the Alhambra was Mr. Hopkinson 5-11, which amused and entertained audiences ranging from medium to large. Dallas Welford in the title role showed skill and cleverness to the best advantage. The co. was an excellent one. Accuracy, finish and skill characterized the presentation. The play afforded a good study of aristocratic cupidity on the one hand and rank churlishness on the other. In the cast were May Milloy, Jane Wheatley, Barbara Clement, Frederick Powell, Charles Wellesley, Galwey Herbert and others. Owing to the popularity of this attraction the engagement has been extended one week longer, 12-18.

At the Grand A Girl at the Helm 5-11 delighted audiences averaging good business. Marguerite De Von in the title role invested the part with grace, ease and finish. Billy S. Clifford scored as Fred Stanhope. In the cast were Mabel Palmer, Hilda Mason, Harry Dickeson, Jack Trainor and others, who contributed to the success of the performances, which were presented in an excellent manner. The Soul Kiss 12-18.

Primrose Minstrels 16-18.

The offering at the Seattle was The Queen of the Highway 5-11, which pleased medium and large houses. In the cast were Nova Wesl, Claire Sinclair, Eva Earle French, Anita Allen, Orral Humphreys, Edward Kellie, True Boarman, Charles Conners, Al. T. Dickinson and others, who displayed their usual skill and ability. Same co. in On Trial for His Life 12-18.

At the Lois the Del. S. Lawrence Players gave a good presentation of Elra 5-11 before audiences averaging good business. Jane Vivian Kolton in the title role appeared at her best, and her delineation of the part was marked by skill and finish. In the cast were Daisy Duvra, Clara Beyers, D. S. Lawrence, Alf. T. Layne, Carl Stockdale, Clarence Apper, F. C. Huebner, Clark Burroughs and others, who rendered efficient support. Same co. in The Letters of Love 12-18.

BENJAMIN F. MESSERVEY.

MILWAUKEE.

Louise Gunning's Acting Was a Treat—Marie Cahill Pleased at the Davidson.

Louise Gunning in the comic operetta Marcelle made an instantaneous hit at the Alhambra 12 and the engagement, which is for a week, promises to be one of the most successful at this theatre the present season. Miss Gunning is one of the best light opera prima donnas ever heard in Milwaukee and her acting and singing was a delightful treat. Jess Dandy headed the comedians and quickly became a favorite with the audiences. The supporting co. was a good one and among those deserving special mention are Henry Coote, Norma Brown, Robert O'Connor, and Charles and Nellie King. The chorus was well trained and composed of good singers and dancers, and the scenic equipment adequate. Commencing 19, Blanche Ring in The Yankee Girl.

The Friend Players at the Shubert put on a very fine production of the old favorite, The Charity Ball, and the first performance, 13, was witnessed by a large and pleased audience. The play required the entire strength of the co. and all members were cast as best suited their talents. Fanny Harris and Lowell Sherman in the leading parts gave excellent characterizations, and Miss Harris dressed her part in a handsome manner. Ralph Kellard in a semi-villainous part was excellent. James A. Bliss pleased in one of the best parts he has had since his engagement with the co. Gerald Harcourt, besides playing his part in a fine manner, rendered an excellent reading of a poem, "The Woman with the Serpent's Tongue." Among others in the cast who deserved special mention were Jean Galbraith, Ruth Chatterton, Cora Witherspoon, and Hallet Bosworth. Little Maxine Reynolds made her reappearance with the co. and gave a very clever child's study. Manager Friend mounted the play finely and the production was well worth a visit. Week commencing 20, Divorcons.

Marie Cahill in the musical play The Boys and Betty opened a short engagement at the Davidson 12 and pleased good sized audience. Miss Cahill was cast in a part well suited to her and is supported by an excellent co. Commencing 19, Blanche Walsh in The Test.

Pierre of the Plains is an excellent high-class melodrama which opened at the Bijou 12 for a week's engagement, the opening performances being witnessed by large houses. The co. is headed by Severin De Deyn, who is well remembered for his excellent work during his short engagement with a local stock co. Commencing 19, The House of a Thousand Candles.

The comic opera Gasparone was repeated by the German stock co. at the Pabst 12. The performance was a good one and a large audience was well pleased. The same co. will present Der Talentyroler 15.

A. L. ROBINSON.

DALLAS.

Rose Stahl in the Chorus Lady Much Enjoyed—Some Dates Ahead.

After a full one week's stand of most excellent business David Warfield closed an eminently successful and satisfactory engagement at the Opera House, playing at each performance to most enthusiastic audiences, who accorded him nothing short of an ovation nightly. It was his first appearance here, and the audience will long remember his visit. Not to mention his support would not be doing justice to all that goes toward making his Music Master the wonderful success it has proven to be. To each minor detail, and in each minor part, it was all that could be desired.

Rose Stahl played her initial performances in The Chorus Lady 13 and 14 to packed houses. Both the humor and pathos of this excellent little play was greatly enjoyed, and Miss Stahl, as well as several individual members of her co., were entertained privately at one or two functions. Her cast has recently been added to by Walter Pennington, who plays ably and well the strong—though unlikeable part—of Crawford. Paid in Full 15, 16. The Merry Widow 17, 18. Brewster's Millions 20, 21. The Right of Way 23, 24.

L. LU PANGBER.

IN PHILADELPHIA THEATRES

J. Fred Zimmerman, Jr., Gets a Fine Christmas Present—Wilson Melrose as William Ingersoll's Successor—Bright Eyes a Hit—Montgomery and Stone at Odds?

(*Special to The Mirror.*)

PHILADELPHIA, Dec. 20.—The only changes in this week's bills at the principal theatres are Chauncey Olcott in Ragged Robin, at the Walnut, which succeeds Paid in Full, and Lillian Russell in The First Night, at the Broad. The latter's engagement, however, does not begin until Christmas night, the Broad in the meantime remaining dark. There will be a very general change in offerings next week. Miss Russell will, of course, remain at the Broad, as will Mr. Olcott at the Walnut and Jefferson De Angelis in The Beauty Spot at the Lyric. But The Blue Mouse, at the Adelphi, will give way to Maxine Elliott in Deborah of Tod's, while the Forrest will present The Arcadians in place of Montgomery and Stone in The Old Town. Bright Eyes, at the Chestnut Street Opera House, will be supianted by John E. Dodson in The House Next Door. It was here last season, at the Garrick, and made a splendid impression. The bill at the latter theatre will also be changed next week, Henrietta Crosman in Sham being succeeded by William Collier in A Lucky Star. The opening of the new year will find some of these plays still with us, but, beginning week of Jan. 3, we will have The Harvest Moon, at the Broad; William Faversham in Herod, at the Adelphi, and A Gentleman from Mississippi, at the Walnut.

The approach of the holidays had a very decided effect upon the theatrical business in this city last week. There was no appreciable falling off in the attendance at the Forrest, but Louis Mann, at the Broad, did poorly. The Garrick was about half filled. The Walnut did a little better. There was a falling off in the attendance at the Adelphi, The Beauty Spot, at the Lyric (just next door), probably drawing from The Blue Mouse, Bright Eyes, at the Chestnut Street Opera House, did well. At the Grand and Chestnut Street Theatre business was practically up to the limit. An influx of visitors for the holidays may improve attendance this week, but managers are hot, as a rule, more than just hopeful, as—

It's the week before Christmas,
When all is aglow
With merriment and pleasure,
But it's not for the "show."

(This will be copyrighted.)

J. Fred Zimmerman, Jr., and his brother, Frank G. Zimmerman, will no doubt be amongst the most happy young men in this city on Christmas Day, when their father, J. Fred Zimmerman, Sr., will turn over to them the right and title to the property which he recently purchased in West Philadelphia and upon which he will erect a handsome new theatre. As the ground, building and furnishings will cost in the neighborhood of a quarter of a million dollars, the value of the gift can be readily appreciated.

A. E. Westover, who made the plans for the Keith Theatre, is the architect for the new structure, and is already at work on plans for the new theatre, which is to have a seating capacity of 2,400. J. Fred Zimmerman, Jr., is now managing the Gaiety Theatre, in New York, while Frank is the business-manager of the Garrick, in this city.

Philadelphians had their first opportunity of witnessing a production of Bright Eyes, that charming three-act musical comedy by Karl Hoschana and Charles Dickson, at the Chestnut Street Opera House last Monday evening. It scored an instant success, which it fully deserved. That it is equal to The Three Twins, with which it has been compared, cannot be denied, but the question is, is it not better than The Three Twins? Opinion may differ, of course; but Bright Eyes is well worth seeing and hearing, for it appeals to the eye as well as to the ear. Adapted from that most humorous comedy, Mistakes Will Happen, this musical offering has the advantage of a superlatively funny plot to start with, and the authors have also invested it with a musical and specialty setting that are somewhat new and beyond the ordinary. Lyrical and choral surprises follow in quick succession and afford a spectacle that is as pleasing to the eye as it is ingratiating to the ear. The play could hardly be more strongly or satisfactorily cast. The finished work of Cecil Lean as Tom Genowin and Florence Holbrook as Dorothy Mariand was a treat. Theirs are parts that afford them opportunity to score heavily, which they certainly do. Both have several songs that caught the house at once, and to-day some of the "tunes" are being whistled on the street. Vera Finley as Mrs. Hunter-Chase and Percy Tyndal as her husband made a favorable impression. Arthur Conrad as a cockney coachman made a hit, while Helen Scott, featured in a costume number, illustrating the changes of fashion in the past two centuries, was pleasing. The chorus was a feature. Not only does it show careful and thorough training, but it does its work as though it was more of a pleasure than of labor, and in a musical show that counts. The staging was both elaborate and striking.

While Bright Eyes was scoring a success at the Chestnut Street Opera House, Jefferson De Angelis was doing the same thing at the Lyric in The Beauty Spot. The plot is effective enough for that kind of a play—musical comedy, of course. Joseph W. Herbert gives us something to amuse, while Reginald De Koven furnishes some of his best music. The result is an enjoyable performance. De Angelis has a part filled with opportunities for the versatile sort of entertainment of which he is capable. Isabel D'Armond as Nadine made good from her first song, "Song of the Sea." Frank Doane, who used to be in one of the local stock companies, made a hit as Chickoree, the negro valet of an American painter, Jacques Baccarel, a character that was well handled by George J. MacFarland. Viola Gillette appeared in two pleasing songs, and Minerva Coverdale once in a dainty little song, "Coo-ee-ei." Clarence West directed excellently.

There is every reason to believe that when Elsie Janis comes to the Walnut the University of Pennsylvania boys will endeavor to make her engagement a signal success. In the first place, she is a favorite among the "boys," even if Mamma Janis does accompany her. Next, she has a college play, The Fair Co-Ed, and, finally, the play is from the pen of George Ade, who is also popular out at the big university. No definite plans have as yet been decided upon, but, as one of the students put it, "we are going to give her a royal reception."

It is to be regretted that Henrietta Crosman has not done better with Sham at the Garrick. It is such a cleancut, pleasing comedy and so delightfully acted that it is somewhat surprising that the Philadelphia amusement-loving public has not turned out in force to witness this charming play. Nothing could be more attractive than the Katherine Van Riper of Miss Crosman, while her company, almost without exception, is most capable. It includes such people as Charles Walcott, whose experience on the stage anti-dates the time when he was leading man for Charlotte Cushman. Then there is Ida Waterman, who was once a leading woman herself, and who has supported many leading stars of the stage since the days of Booth and Barrett. But Miss Crosman's support all the way through is effective.

A professional matinee of The Blue Mouse will be given at the Adelphi next Thursday afternoon.

Down at the Pen and Pencil Club there are vague hints of an estrangement between Montgomery and Stone. Just what truth there is in this gossip I have been unable to learn. But it would not be surprising if there were something back of it all. Any one who has witnessed a production of The Old Town at the Forrest can readily understand the reason. Briefly stated, it is all Stone. Press notices run in the same direction—all Stone. Socially, it has been the same thing. It would be a loss to the profession if these old partners should ever break, and I hope they never will; but Montgomery is certainly far overshadowed in The Old Town. What he has to do he does well, there is no doubt about that; but he gets one laugh where Stone gets a dozen. And in team work that will count in the long run.

The Candy Shop comes to the Forrest for a fortnight week, beginning Jan. 31.

The Follies of 1909 is booked for the Chestnut Street Opera House for two weeks from Jan. 10.

Bert Williams was at the Grand last week in Mr. Lode of Koal, and remains there this week, after which he will be followed by The Man of the Hour. Full houses have greeted him as Mr. Lode of Koal is one of the best musical comedies presented hereby colored people in a long time.

The School for Scandal, at the Chestnut Street Theatre, last week, served to introduce Wilson Melrose as the new leading man for the Orpheum Players. As Charles Surface he made an excellent impression, notwithstanding the fact that his audiences were made up very largely of those who have admired his immediate predecessor, William Ingersoll. As the convivial Charles, he had a part that was well suited to him, but whether or not he will appear to equal advantage in the many other parts to which he will be assigned remains to be seen. It is too early as yet to make any comparison between this youngster and the old tried-out Ingersoll. There was a free discussion between the acts last week as to the relative merits of the two players, but the general sentiment was to give Melrose a chance to fully demonstrate his ability. This is only fair. Mr. Melrose cannot expect at once to jump into the popularity which it took Mr. Ingersoll years to build. He will have to create a following. I hope he will be successful. But as for last week's production of The School for Scandal: It was successful—enjoyable to most of the audience, who had probably not witnessed some of the old-time productions. To most of the audience it was a new play. The players were well cast. Exceptionally clever work was done by Sydney Mather as Joseph Surface. Marion Barney has appeared to better advantage than as Lady Teasle. Leah Winslow was excellent as Lady Sneerwell. Edith Walla was pleasing as the intractable Maria, and George D. Parker made an acceptable Sir Benjamin Backbite. Peter Lang was effective as Sir Peter Teasle, as was Carson Davenport as Sir Oliver Surface. This week, George D. Parker's new drama, The Stronger Claim. The Road to Yesterday will be given next week.

Faust was given a creditable performance at the Girard last week, with Edna Porter as Marguerite, George Trimble as Mephisto, Myra Brooks as Martha, and Charles Saxon as Faust. The other parts were well taken. This week, The Show Girl. Next week, The Heart of Alaska.

Fraulein Fanny Wagner, of the Schiller Theatre in Berlin, made a decided hit last Monday evening at the German Theatre in the character of Baroness Orsina in Lessing's Emilia Galotte. Later in the week she appeared in Ludwig Fulda's comedy, The Twin Sister, and again scored.

If it is possible to do so, Manager W. D. Wegefarth will endeavor to secure a return engagement of St. Elmo, which made such a hit at this theatre a few weeks ago.

The National last week presented an ideal Indian play, Wep-ton-no-mah, with Go-Won-Go-Mohawk, who wrote the play, in the leading role. Business was good. This week, At Cripple Creek. Next week, Broadway After Dark.

The King of the Bigamists was at Hart's last week, and played to full houses.

Thomas E. Shea is coming to the Grand some time in January. His repertoire will include his new play, Counsel for the Defense. Hanlon's Superba is also booked for the Grand week beginning Jan. 3.

Among the January productions at the Girard are In the Bishop's Carriage and The Great Divide.

The National announces as early productions Under Southern Skies, Chinatown Trunk Mystery, Lena Rivers, McFadden's Flats and The Girl from U. S. A.

The Three Twins company will be in Philadelphia next Thursday, but only to witness a performance of Bright Eyes. The two companies are under the same management.

The People's Theatre will reopen this evening with a big vaudeville bill and a series of moving pictures.

Henrietta Crosman has written a book called "Shams I Have Met." It is not intended for general circulation. She has compiled it simply for her own pleasure.

The members and management of The Beauty Spot Company at the Saturday matinee presented Jefferson De Angelis with a $4,000 automobile. The press agent did the rest.

Ethel Barrymore will be here on Jan. 8 in her new play, Mid Channel.

John Drew's Philadelphia engagement this season begins Jan. 31, when he will be seen in Inconstant George.

JAMES D. SLADE.

BALTIMORE.

Elsie Ferguson, Paid in Full, a Woods Melodrama and Jacob P. Adler the Attractions.

BALTIMORE, Dec. 20.—The special holiday attraction at Ford's, beginning to-night, is Elsie Ferguson in Such a Little Queen. The work of Miss Ferguson is delightful and her supporting company is a good one. Among those in the cast are Ralph Stuart, Frank Gillmore, George W. Barnum, Jessie Ralph, Eleanor Lawson, Francis Byrne, Gertrude Barrett, Stanley G. Wood, Arthur A. Klein, Kraft Walton and A. W. Neuendorf. A Gentleman from Mississippi will follow. This in turn will give place Jan. 3 to Chauncey Olcott, and then, in regular order, for week engagements, will follow Three Twins, The Traveling Salesman, Mrs. Fiske, and The Merry Widow.

Paid in Full is seen at the Academy, with a company that includes Thomas Coffin Cooke, Edna Brothers, Emma Brooks, William S. Lyons, Frank C. Burton, Kate Fletcher, Hazel Chappel and Jack Sheehan. It will be followed by The Barrier, with Theodore Roberts as John Gale. Ben-Hur Jan. 3.

A. H. Woods presents Harry Fields in Broadway After Dark at the Holliday Street. On Trial for His Life will follow.

Jacob P. Adler, the Jewish tragedian, appeared at the Auditorium this evening in Jacob Gordin's drama, The Stranger. To-morrow evening he will present a drama by the same author, entitled Without a Home.

Beginning Christmas Day and continuing throughout the week, The Watcher, a drama in three acts, will be presented at the Auditorium, with a cast including Percy Haswell, Catherine Countiss, Marion Ballou, Thurlow Burgen and John Emerson.

The Traumeswirren, a series of tableaux and dances, were presented by well known amateurs at the Lyric Wednesday and Thursday evening. The music was furnished by the New York Symphony Orchestra, with Walter Damrosch as conductor.

The New York Metropolitan Opera company presented at the Lyric on Friday night Il Maestro di Capella, with Pini-Corsi, Bada and Gluck in the cast. Also Pagliacci, with Noria, Caruso, Amato, Bada and Gilli, and Signor Podesti as conductor. Between the opera Rita Sacchetto danced, with Max Bendix conducting the orchestra. The large auditorium was filled to overflowing, and the opera was in every way a success. Il Trovatore will be presented next week.

HAROLD RUTLEDGE.

MONTREAL.

Manhattan Opera Company Enthusiastically Received—Richard the Third in French.

Hammerstein's Manhattan Opera co. opened at the Princess 13 to a good sized and most enthusiastic audience, and the enthusiasm was fully justified. The Opera was Les Cloches de Corneville, and a capital performance was given. Chief honors went to Mlle. Delormes for her vivacious and charming portrayal of Serpolette, but M. Devries as the Marquis and M. Leroux as Grenichaux were close seconds. Mlle. Nobla was a very capable Germaine. M. Blondie did some good work as the miser, Gaspard, but was a trifle phlegmatic, especially at the end of the second act. The chorus was large and sang well and an orchestra of over 30, under the leadership of Alf. Haakman was very efficient. Les Dragons de Villars 14 served to introduce Rachel Laya and Madame Dumesnil in the leading roles, and another good performance was given. La Mascotte and Mignon will be given later in the week.

At the Academy Brieux's Busette proved an interesting and well written, but somewhat "talky" play. Claude Ritter scored another success as Regine. Mlle. Bellveau, in the child's part of Susette scored a distinct hit. Mme. Schuller did artistic work as Madame Chambert. Messrs. Rouviere, Cosset, Fleury and Darcy appeared to advantage in the leading male roles.

The Volunteer Organist is the bill at the Francais, and undoubtedly appeals to a certain class of the sentimental public. Albert Eastdale, as the Parson, Grace Barret, as the heroine and Harry Yard, as the Village Grocer, all do good work.

At the National a notable production was given of Shakespeare's Richard III., the French version, made by Paul Casseneuve, has been prepared with great care from the English acting editions. The play was elaborately put on with special scenery and costumes and a strong cast.

His Majesty's will remain dark till after Christmas, when J. E. Dodson will appear in The House Next Door.

W. A. TREMAYNE.

ST. PAUL.

Theodore Roberts and Florence Rockwell Pleased—Justina Wayne's Clever Work.

Little Nemo at the Metropolitan week of 5 was the best musical extravaganza seen here since Mother Goose, which was produced some five years ago. Its cast was made up of several stars including Joseph Cawthorn, Harry Kelly and Harry Clay Blaney, and the support was of excellent choice. The scenery was the attractive feature and was very elaborate.

The Barrier opened 12 for the week at the Metropolitan with Theodore Roberts in the leading role ably assisted by Florence Rockwell and a cast of merit. This was really an interesting melodrama with its several scenes of frontier life, its characters true to life, and its plot; one that keeps a person watching and thinking. Mr. Roberts was very impressive in the character of John Gale. Elaborate and natural settings added to the production materially. Blanche Walsh in The Test 16-22. Marie Cahill in The Boys and Betty 23-25.

Breverly of Granstark was presented by a co. of merit at the Grand week of 5. The cast in this production is perhaps the best ever seen here in the popular bill, and the attendance has been very satisfactory as a result. Justina Wayne as Breverly is one of the cleverest actresses seen at the Grand for some time. The bill was well staged. St. Elmo opened 12 for the following week. It is proving a pleasing production and bids fair to become very popular for several seasons to come. The cast has been chosen with care and each seem suited for the character acted. The settings were very tasteful and harmonious. Week of 19, Pierre of the Plains.

The arrival of the Little Nemo co. was delayed 5 so that they did not ring up until 9.30, and held its audience until nearly 1 o'clock.

HARRY O. WILLIAMS.

PORTLAND, ORE.

Kreisler's Return Engagement Proved Popular—Will Howard and Jack Bennett Did Well.

The Soul Kiss, a showy series of stage pictures, opened at the Bungalow for an engagement of six performances 5. Ben Grinnell made a very amiable devil, while Mlle. Pertina excelled in dancing. The sculptor's part was ably taken by Robert Adams. Other members of the cast helped to make the sketch a success. The play contained graceful dancing, fine scenic effects, fine costumes and excellent incidental music.

It was a remarkable tribute to the popularity of Fritz Kreisler, violin virtuoso, that he was able to appear in a return engagement at the Bungalow Theatre 10, and to be welcomed by such a large and appreciative audience as greeted him. The concert was given under the direction of Lois Steers-Wynn Coman, and was every bit as great a treat as the preceding one, and Kreisler was given more cordially received. The Man of the Hour 12.

George M. Cohan's Forty-Five Minutes from Broadway was the attraction at the Baker week 5, and in spite of severe snowstorm and cold weather the first of the week played to good business. Elizabeth Drew gave a delightful interpretation of Plain Mary. Charley Brown, an inimitable comedian, was excellent in his characterization of Kid Burns. Ninon Histori was capable as the ranting, self-willed prospective mother-in-law. The rest of the cast did well and stage settings were good. The Land of Nod 12.

A dramatization of Mary J. Holmes' novel, Tempest and Sunshine, was produced by the Athon Stock co. at the Lyric week 5. Will D. Howard was capital as Wilmot, and Jack Bennett did well the part of Hugh Stanton, the villain. Most of the humor was contributed by Alice Condon in the part of Mammy Sue. Mr. Potter of Texas 12.

JOHN F. LOGAN.

SAN ANTONIO.

Rose Stahl the Banner Attraction of the Week at the Grand—Plays to Come.

Business at the Grand week 5-11 was very poor compared with the previous week. This was due to poor cos., with the exception of Rose Stahl. The Cat and the Fiddle 5, 6; very poor; only redeeming feature was the Elmore Sisters and they were excellent. The Gingerbread Man 7 was another poor attraction; business poor. Rose Stahl in The Chorus Lady 8 proved to be the banner attraction of the week. Miss Stahl did a very good business, and those who saw her were most pleased with her work. Miss Stahl carried a splendid co., and it is safe to say should she visit our city again she will be greeted with S. R. O. houses. The Great Divide 9, with Edgar Jones and Ida Brooks in the leading characters. These two artists were well received, but were handicapped by poor support. Mr. Jones has many friends here, who will remember him playing with the Joseph Glass Stock co. Plays: Human Hearts 13. The Time, Place and the Girl 14. Olga Nethersole in The Writing on the Wall and Sappho, 16, 17. Paid in Full 18, 19. Final Settlement 20. Merry Widow 22. Babes in Toyland 24. Florence Gear in Fluffy Ruffles 25, 26. St. Elmo 28, 29. Mrs. Fiske in Salvation Nell 30. Brewster's Millions Jan. 1, 2.

Tennessee's Pardner, as played by the Al. Trahern Stock co. week 5-11, played to good business Sunday matinee and night at the Empire, but rest of the week very poor. Miss Hall again proved herself an artist in the role of Tennessee to the entire satisfaction of her audiences. Julian Barton, as Gewilliker Hay, was a laugh from the rise to the fall of the curtain. As a matter of fact the entire co. was well cast throughout. Leo O'Rork and his orchestra were splendid. Sweet Clover 12-18.

HADEN F. SMITH.

SALT LAKE CITY.

A Red Letter Week Recorded—Commencement Days at the Colonial.

This has been a red letter week for Utah in regard to the opening of new theatres. In Salt Lake the new Mission Theatre presented the Sullivan-Considene attractions, opening Dec. 5, John E. Clark, resident manager. New houses were opened also as follows: The new opera house in Ogden, the Springville Opera House in the town of that name, and the Manti Opera House in Manti. All these are said to be well designed and up to date for convenience of audiences and actors. All this helps to make the lot of the medium grade cos. a bit easier. And speaking of good things, don't forget that the great Mormon battleship Utah is to be launched this week from the Government shipyards.

At the Colonial Fred V. Bowers and a merry bunch of pretty girls presented Commencement Days an entire week to business fair to good. Grace Hopkins, Elisabeth Van Sell, Amy Dall, Leila Smith, Maud Louis and Eva Abbott were each noticeably good. Human Hearts 13-18.

The Grand presented the Willard Mack Stock co. in The Two Orphans to fair business. Next week Maude Leone will join the co. as leading woman, opening in Janice Meredith. In the meantime Blanche Douglass and Frederick Moore will make up a co. to play an engagement at the new Springville opera house.

At the Salt Lake Theatre The Talk of the Town drew good business and gave satisfaction 6-8. Madame Sembrich, billed for 9 and having a large advance sale, passed us up to join her husband, who was reported seriously ill.

Shubert Theatre dark entire week.

C. E. JOHNSON.

SPRINGFIELD, MASS.

Comic Opera at the Court Square—Francis Starr in The Candy Shop.

Court Square Theatre patrons were shown a new comic opera 8, 9 when Miss Molly May was given, that being its first week out. It is a bright piece, with catchy music, and magnificently put on, and with Grace La Rue, Eva Fallon, James E. Sullivan and a fine co. made a decided hit. Lois Fuller and her extremely decolette muses were the dancing sensation of the week, playing to a good-sized house 10. Yiddish Players presented the musical play, Hadass, 15. Polly of the Circus, with Edith Tallaferro, returned to large business 16-18. Coming are Sousa's Band 20, Frances Starr in The Easiest Way 23, The Candy Shop Christmas day and night, Vaughan Glaser in St. Elmo 27, 28, Otis Skinner in Your Humble Servant 30.

The Gilmore had The Lid Lifters 13-15, and The Gambler of the West 16-18.

EDWIN DWIGHT.

AROUND VARIOUS CIRCUITS

Theatre Fires—Continued Building Operations—New Attractions—Holiday Week Outlook.

The few more closings reported and continued theatre building operations will soon narrow the number of attractions playing one-night stand towns down to what they should be. The supply will then satisfy the demand, for overproduction at the beginning of the season has killed the business in many of the smaller towns.

Aarons' Associated Theatres.

The Opera House at Titusville, Pa., is now managed by the Titusville Opera House Company and will be booked from this office.

May Ward in The Cash Girl has again closed her tour. This time the town was Rome, N. Y., and the report is that the tour will be resumed after the holidays.

E. W. Haack is sending out Joseph Ferguson in his last season's success of Caught at Last.

Under the North Star closed its tour Dec. 18, at Oswego, N. Y., and reopens after Christmas, playing the small Canadian time.

The Folly Amusement Company are contemplating an early production of a musical drama entitled A Dowry of Millions. The tour will open in New Jersey.

Mr. Elroy, formerly of Drake and Elroy, the Elizabeth, N. J., managers, will go out ahead of Go-Wan-Go-Mohawk in The Indian Mail Carrier. The production calls for a carload of special scenery, two horses and a cast of twelve. The tour will be through Pennsylvania and Ohio.

The Academy of Music, under George Grenier's management, at Williamstown, Pa., will open Dec. 22 with The Holy City company.

The Mildred and Rouciere company, including Marshall P. Wilder, the famous entertainer, are arranging time through New York and Pennsylvania in January and February.

J. F. Walter, manager of the Walter's Theatre, at Gettysburg, is arranging time for J. Harvey McAvoy in the play, Carolina.

The James O'Neill now playing in The Burglar under Frank Mason's management is not the O'Neill of Monte Cristo fame. The latter is still under the management of Liebler and Company.

Clifton Mallory is touring through southern New York and New Jersey. In the one-night stands he presents David Garrick and A Soldier of France in the two-night stands.

L. J. Warner assumed the management of the Stewart Opera House at Nelsonville, O., on Dec. 1.

Charles Kier, of the Kier-Grand, at Mahanoy City, Pa., was a caller at this office last week.

Bothner and Campbell are arranging time next season for Just Out of College.

J. S. Thompson has assumed the management of the Armory Theatre, Freehold, N. J., and will book through this office. The house opens Jan. 4, with Clifton Mallory in David Garrick and A Soldier of France.

Judging from all reports there has been bad business in all localities. The box-office seems to be more affected than usual by the close proximity of Christmas.

American Theatrical Exchange.

The recent storms have hurt business through the smaller towns in Texas, but the larger towns seem to be unaffected.

George Primrose Minstrels will tour Texas in February.

The new theatre at Hope, Ark., will be represented by this office. Attractions will be booked for next season.

David Warfield is now en route for Los Angeles, Cal. His largest day's business in Texas was $3,933, matinee and night, at Fort Worth.

A certain attraction playing Oklahoma and Texas was compelled to lay off four days last week on account of the "disappearance" of the advance agent.

St. Elmo has been doing so well that return dates everywhere on the circuit are demanded.

Bailey and Austin and The Top o' th' World company played to the largest receipts they have received since they opened at Dallas, Tex. The box office showed a total of $3,570. This is their first trip through Texas.

Beverly is a recent booking for Texas.

The Merry Widow is exceeding the business done last season and will be the Christmas attraction at Beaumont, Tex.

Hans Hanson, the Swedish play, under A. H. Woodhull's management, will play the small towns on this circuit.

The new theatre at Bryant, Tex., will open in February. It will replace the old one recently destroyed by fire and be under the management of John B. Wike.

C. A. Burt's Southern Circuit, Inc.

T. B. Baylis is sending out The Convict's Daughter and Ten Nights in a Barroom through the South.

The Opera House at Pulaski, Va., which burned recently, will be replaced by a new theatre to open before the end of the season under the management of I. N. Steiner, manager of former house.

The Heart of an Indian is doing a good business on this circuit at last report.

Tempest and Sunshine, under W. F. Mann's management, has recently opened on this circuit and doing a big business. Mr. Mann's other productions, Meadow Brook Farm and The Cow Puncher, will also play this circuit in the near future.

J. J. Coleman's Circuit.

Owing to the bad reports reaching this office of the Just Struck Town company, all of their route has been canceled.

The Matinee Girl company has booked several weeks in Louisiana and Mississippi.

Frank Dodge has booked a route through Kentucky and Tennessee, beginning early in January for in Wyoming.

Maxwell and Harper have added a band to their Two Married Men company and are doing nicely.

Walter Cluxton, with his excellent little musical comedy, Her American Husband, will play two weeks in Kentucky beginning Dec. 25, at Maysville. He jumps from Vermont into this territory and back into Philadelphia for week of Jan. 10.

The State of Louisiana raised 50,000,000 bushels of corn this year. Even with this record crop the export supply was short, as Texas called for the greater part of it to supply its great wants. The Oklahoma and Texas crop fell short over a hundred million bushels.

W. F. Mann's Tempest and Sunshine company are doing a nice business through Kentucky.

Jack Singer will close The Passing Review company Dec. 29, having canceled his Mississippi, Louisiana and Arkansas time after that date.

The comedy drama Texas has closed its season.

Henry W. Savage has booked a tour of Mississippi and Louisiana next season for Madame X.

McCray, Fisher and McCray's Circuit.

The Folly Amusement Company, Inc., is arranging a route over this circuit starting in January for their A Dowry of Millions.

Attractions were few and far between in this territory the first part of this season, but from the present outlook there will be no lack of good plays for the remainder. The companies that have played this time have done a land-office business. The report has spread slowly but surely, and now other managers are anxious to get in on a good thing.

T. D. Leps, manager of the Music Hall at Keyser, W. Va., who has been unable to attend to business for the last six months owing to a siege of typhoid fever contracted in July, is now in harness again and actively engaged in booking attractions for the remainder of this season. Md. Leps will book through his agency.

The Willis Musical Comedy company has postponed its engagement through this section until after the first of this year.

The Price and Butler Company has canceled all time in West Virginia and will tour Ohio.

The Franklin Stock company (Hanes and Rich, mgrs.), has closed unexpectedly.

Ma's New Husband, which closed early in December and which opens in Fairmont for a Christmas engagement, is being booked through this office.

Other Circuits.

Jake Wells is in the South attending the opening of a new house. Business in the vaudeville houses on his circuit is reported good, but the legitimate theatres are playing to the same poor business found on other circuits.

The Grand Opera House, at Peoria, Ill., on the Chamberlain-Harrington circuit, was recently destroyed by fire.

The International Theatre at Niagara Falls, controlled by M. Reis, was also recently destroyed by fire.

The Cort Theatre, at Wheeling, W. Va., was only partly damaged by fire, contrary to reports, and bookings will in no way be affected.

PROVIDENCE.

Return Engagement of The City Proved Gratifying—Elsie Janis Received with Favor.

It was only the middle of last month that The City completed an engagement of three nights at the Providence Opera House. However, the manner in which the audiences received Mr. Fitch's last effort on its return engagement 13-15 proved very gratifying. No changes had been made in the cast since the last visit here. Mr. Hampden still continued in the title role of George Rand, Jr., giving an excellent portrayal. Convincing work was also contributed by Tully Marshall, Mary Nash and Lucille Watson. Viola Allen in The White Sister closed the week 15-18. A good presentation was effected and the surrounding co. was excellent throughout, especially in the cast of James O'Neill. William Farnum, Minna Gale and Richie Ling also contributed admirable work. Frances Starr in The Easiest Way 20-22.

Elsie Janis was received with decided favor in the title role of The Fair Co-Ed at the Imperial 13-15. Miss Janis is a newcomer to Providence as a star and the vehicle selected was replete with bright comedy and pleasing music. During the action of the play Miss Janis gave some of her remarkable impersonations, which met with decided approval. Closing the week 16, 17 the David Kessler Thalia Theatre co., with Madame Prager, Madame Clara Young, Messrs. Juveiler and Firshkind presented Hadassa and The Broken Engagement. Daniel Sully in The Game 20-25.

The Empire offered The Heart of Alaska, which continued during the week. While at times bordering on the melodramatic, the performance proved very entertaining, the stage effects deserve special mention. Henry Carey, who is the author, also carries the leading role and is surrounded by a capable co. St. Elmo 20-25.

The Queens of the Jardin de Paris held the boards at the Westminster 13-18. The olio was the bright feature of the performance and some clever acts were uncorked. The Follies of the Moulin Rouge 20-25.

At Infantry Hall 18 Sousa and His Band gave two very interesting concerts to capacity houses. The soloists included Herbert L. Clarke, Florence Hardaman, Grace Hoyt and Frances Hoyt.

HOWARD F. HYLAND.

OMAHA.

Blanche Bates Seen at the Boyd—As the Sun Went Down Drew Well.

Blanche Bates was the notable offering at the Boyd 9-11, appearing in W. J. Hurlbut's emotional drama, The Fighting Hope. It has been quite a long time since Miss Bates was seen in Omaha, and her success in this play was instantaneous. The American idea opened a half week's engagement 12 to a splendid audience. Trixie Friganza carries off the leading honors in the comedy line, and the balance of the co. is also adequate. The Virginia 19-22. The Talk of New York 24, 25. The Merry Widow week of 26.

The Kruz had Montana 9-11, which was presented by an adequate co. to fair business. As the Sun Went Down opened a half week's engagement 12 to a good house. The piece was well received, and the stage settings were in keeping. The Girl and the Detective 16-18. The Candy Kid 19, 20. The Eye Witness 21-25.

The Gayety has apparently caught on. Offering for week of 12 is The Rose Hill English Folly co. in Madame Ticklem's Seminary. After the extravaganza good specialties are given by Blanche Newcomb, Harry Burns, and the Van Brothers. The Gay Masqueraders 19-25.

On the petition of the United Theatres Co. the suit of local managers, Ellis and Johnson, for an injunction preventing the United Theatres Co. from interfering with their bookings, has been transferred to the local Federal Court.

J. RINGWALT.

INDIANAPOLIS.

Henry Woodruff Drew Well—A Night Off at the Majestic—Praise for Caleb Mills.

Henry Woodruff in The Prince of To-night drew fair houses at English's 6-8. It was a musical comedy built around a romantic, fanciful, youthful love story that was doubly attractive with Mr. Woodruff, who assumed those youthful roles so delightfully as the Prince. Ruth Peebles was charming as Virginia Stuart and her songs were sung in a most engaging manner. Joseph Herbert, Jr., Lew Lawson, John C. Leach, Margaret McBride pleased in the other roles.

Mrs. Fiske's engagement at English's 9-11 was the first she has played at this house for ten years or more, and was therefore one of unusual interest that drew good houses at every performance. The play, so intensely real, made a vivid and deep impression. Blanche Walsh in The Test 14, 15. James K. Hackett in Samson 17, 18. Tim Murphy in Cupid and the Dollar 20. Billie Burke in Love Watches 21, 22. Polly of the Circus 23-25.

A Night Off, the Forepaugh Stock co. offering at the Majestic 13-18, was doubly interesting to their patrons, as it was the first appearance of Ainsworth Arnold as leading man succeeding George Arvine, who left the co. to head a stock co. of his own in Memphis, Tenn. Mr. Arnold has been a popular member of the co. for two seasons and was heartily applauded for his successful performance of the barn-storming actor, Marcus B. Snap. James Hayden, a new member of the co., made a decidedly pleasing impression as Harry Damask. Mark Fenton, another new member, showed ability as Lord Mulberry. J. Francis Kirk, as Professor Babbit; Maye Louise Aigen, as his wife, and Lucille Spinney, as his eldest daughter, gave enjoyable performances. Damon and Pythias 20-25.

Cole and Johnson in The Red Moon was the week's attraction at the Park 13-18. Mrs. Wiggs of the Cabbage Patch 20-25.

The Indianapolis Symphony Orchestra made its debut at Caleb Mills Hall Sunday afternoon 12 with a splendid concert. Victor Clark, the conductor, was showered with deserved praises. His skill in direction was noticeable throughout the concert and he demonstrated a remarkable control over the orchestra of sixty-four musicians. A second concert will be given 19.

Florence Benedict, who played the part of Lotta Gold in School Days at the Park last week, is an Indianapolis girl. After the matinee 9 Miss Benedict gave a reception to her friends in the city.

Henry Woodruff was the guest at a supper at the home of Mrs. John T. Brush following a large box party at The Prince of To-night, given by Mrs. Brush night 8 for the Misses McGowan, two debutantes of the season, and their guest, Miss Katherine Russell, of Detroit.

Gilda Verasi, of Mrs. Fiske's co., who was the guest of Florence Cothrell during the engagement of the co. here last week, remained over Sunday and left 13 to join the co. in Vincennes, Ind.

The children who will appear in Mrs. Wiggs of the Cabbage Patch and are enjoying a week's vacation here prior to the opening of the co. at the Park Christmas week have become interested in the "News" Christmas Cheer Fund. They are selling the "News" each afternoon this week at seven different downtown corners and will contribute the profits to the fund.

PEARL KIRKWOOD.

CINCINNATI.

Eleanor Robson, Richard Carle and the Stock Companies—Picture Theatres Projected.

CINCINNATI, O., Dec. 20.—Eleanor Robson appears at the Lyric to-night after a long absence from the local stage in The Dawn of a To-morrow.

Richard Carle was ushered into the Grand to-night to fill the vacancy caused by the closing of Robert Edeson's tour. His vehicle is Mary's Lamb, in which he appeared last year with success.

The Walnut has those jolly colored entertainers, Cole and Johnson, in The Red Moon. Ada Overton Wallace is a prominent addition to their forces.

The Forepaugh Stock company is making one of its rare revivals of the old Hoyt farces. A Hole in the Ground offers many opportunities for specialties and presents the favorites of the company in unfamiliar guises which are pleasing to regular patrons.

Revolutious Hochzeit was a recent bill of the German Stock company at the Grand.

The Holden Stock company, at the Lyceum, revives The Denver Express this week.

Al. H. Woods' production of The River Pirates is proving a thriller at Heuck's.

The Alhambra Theatre company was organized here last week for the purpose of establishing a number of popular priced theatres in the central part of the city. It is understood that four sites have already been secured, and that remodeling will commence as soon as possible. The houses will be so constructed as to be available for vaudeville if the vogue of pictures should subside.

H. A. SUTTON.

PITTSBURGH.

The Lily, Miss Innocence and Other Bills of the Week—City Officials Censor a Play.

PITTSBURGH, Dec. 20.—David Belasco favored this city by presenting at the Alvin last week The Lily, which is an adaptation of Le Lys, by Pierre Wolff and Gaston Leroux, made by himself. It is a play in four acts of intensely absorbing interest, and Mr. Belasco has no doubt added another successful play to his list.

Miss Innocence was not as good a medium as that which served Anna Held when last here, but it drew large audiences all week to the Nixon. It was lavishly staged and showy—especially the costumes—and the large company was adequate. This week J. E. Dodson in The House Next Door, with Ben Hur, Boston Grand Opera company, and Margaret Anglin underlined.

The Lyceum offers Thomas E. Shea in The Counsel for the Defense, Dr. Jekyll and Mr. Hyde, and The Bells. Next week, Superba.

The Harry Davis Stock company presents Divorcons, and What Happened to Jones is announced for the coming week.

Charlotte Temple was an offensive and disgusting play, which should be suppressed, and the city officials ordered some of the objectionable parts of it eliminated last week at Blaney's Empire, where it was seen. Convict 999 is this week's bill. Queen of the Outlaw's Camp follows.

David Belasco, who was in the city last week, spent upward of $1,000 among local merchants purchasing Oriental rugs, antique furniture, etc.

ALBERT S. L. HEWES.

LILLIAN HERLEIN.

The above photo of Lillian Herlein, prima donna in The Rose of Algeria and already selected to be a Lew Fields star next season, is an American girl born in Toledo, O. Miss Herlein, who was brought to America by Mr. Fields to play the title-role in The Rose of Algeria, has won a notable success. She will sail for Europe to fill London engagements at the close of her present season.

MEMPHIS.

The Lyceum Presents Some Strong Attractions—Checkers Drew Well at the Jefferson.

Mrs. Leslie Carter, in Vesta Herne, enjoyed splendid business at the Lyceum 10-11. Mrs. Fiske is coming 16-17. Rose Stahl 18.

Ruth Gray, in a series of mind reading tests, continued at the Jefferson 13-18. A season of stock will open Christmas matinee with the opening play Old Heidelberg, by the Arvine-Benton Stock co.

At the Bijou, Checkers drew well 13-18. McFadden's Flats 20-25.

WILLIAM A. SMITH.

DATES AHEAD.

Received too late for classification.

BROWN OF HARVARD (Will J. Nodine, mgr.): Danbury, Conn., 25, Providence, R. I., 27-Jan. 1.

BURLESQUE STOCK (Henry Greenwall, mgr.): New Orleans, La., Dec. 26-Feb. 5.

CUTTER STOCK: Danville, Pa., 27-Jan. 1.

DODGE, SANFORD (B. S. Ford, mgr.): Reno, Nev., 24-27.

FAUST (Olga Verne White, mgr.): Chanute, Kan., 25, Emporia 27, Strong City 28, Iola 29, Humboldt 30, Topeka 31.

FAUST (Trumbull and Gover, mgrs.): Wellsville, N. Y., 21, Friendship 22, Batavia 23.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Dayton, O., 24, 25, Columbus 27-Jan. 1.

GREW STOCK (William Grew, mgr.): St. Joseph, Mo., Dec. 5—indefinite.

HARKINS STOCK (W. S. Harkins, mgr.): Halifax, N. S., 20-25, Sydney 27-Jan. 1.

HART, THE LAUGH KING (Geo. L. Barton, mgr.): Joplin, Mo., 24-28, Carthage 27-Jan. 1.

IN PANAMA (Al. Rich Production Co., mgr.): Memphis, Tenn., 27-Jan. 1.

IRISH SENATOR (Jas. L. McCabe, mgr.): Frankfort, Kan., 21, Blue Rapids 22, Waterville 23, Greenleaf 24, Junction City 25, Clay Centre 27, Council Grove 28, Hope 29, Herrington 30, Strong City 31, Emporia Jan. 1.

KILTIES, THE (T. P. J. Power, mgr.): Cairo, Egypt, Jan. 1-25, Alexandria 16-22.

LAUDER, HARRY (William Morris, mgr.): Toronto, Ont., 20-25.

LILY AND THE PRINCE (Frank Holland, mgr.): Jamestown, N. Y., 25, Ashtabula, O., 27, Norwalk 28, Sandusky 29, Gary, Ind., 30, Beloit, Wis., 31, Madison Jan. 1, Sheboygan 2.

LIPMAN, CLARA (Louis Mann, mgr.): Atlantic City, N. J., 25, Johnstown, Pa., 27, Altoona 28, York 29, Lancaster 30, Easton 31, Trenton, N. J., Jan. 1.

MACK, ANDREW (Lew Fields, mgr.): Syracuse, N. Y., 24, 25, Buffalo 27-29.

MAN FROM HOME (Liebler and Co., mgrs.): San Francisco, Cal., 19-Jan. 1.

MUMMY AND THE HUMMING BIRD (Carl Zoeltner, mgr.): Jamestown, N. Y., 25.

OLD CLOTHES MAN (Gibson and Bradfield, mgrs.): Kirksville, Mo., 25, Shelbyville 27, Shelbina 28, Bevier 29, Brookfield 30, Jamesport 31, Trenton Jan. 1.

POWERS, JAMES T. (The Shuberts, mgrs.): Columbus, O., 24, 25, Cincinnati 27-Jan. 1.

PRINCE CHAP (C. J. Spencer, mgr.): Tampa, Fla., 22.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 3-15.

SILVER THREADS: Lawrence, Mass., 25.

STRONG, ELWIN, STOCK (James A. McGinn, mgr.): Yankton, S. D., 20-25, Cherokee, Ia., 27-Jan. 1.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Flint, Mich., 22, Jackson 23, Battle Creek 24, St. Thomas, Ont., 25, London 27, Woodstock 28, Stratford 29, Berlin 30, Galt 31, Brantford Jan. 1.

VIA WIRELESS (Jules Murry, mgr.): Grand Rapids, Mich., 27-29, Toledo, O., 30-Jan. 1.

JOHN DREW RECOVERING.

John Drew, who sustained a fracture of the collarbone and severe contusions from a fall off his horse while riding in Central Park a fortnight ago, was able to leave the Presbyterian Hospital last Wednesday. Mr. Drew was able to walk to the automobile in which Mrs. Drew removed him to the Hotel Brewster.

AMUSEMENTS IN HAVANA

The Merry Widow Scores a Triumph—The Iris Company in Other Noted Hits—Adela Verne's Remarkable Playing—Events in Vaudeville.

(*Special Correspondence of The Mirror.*)

HAVANA, CUBA, Dec. 6.—The most notable musical event here in many seasons has been the distinguished Bavarian-English pianist, Miss Adela Verne, the reputed favorite and favored pupil of Paderewski, whose cordial indorsement of her was, of itself, an indisputable guaranty of the pleasure that awaited Havana. Her concerts at the Athenæum, the German Club, the Teatro Nacional, and the National Conservatory of Music have been thronged by cultured audiences, whose rapturous applause has loudly testified to the delight her playing afforded, whether she interpreted the profound austerity of Bach, the grandeur of Beethoven, the ineffable beauty of Mozart, the glowing sentiment of Chopin, the picturesqueness of Brahms, the sweetness of McDowell, or the elusive rhythm of the lovely Creole melodies of Marin-Varona and of the lamented Cuban pianist and composer, Cervantes. Schubert, Schumann, and Liest are also her favorites.

Miss Verne made her first public appearance in concert in London at the age of four, and in the earlier years of her career had the valuable instruction of her sister, a pupil of Madame Clara Schumann. To this fact Miss Verne believes that she owes much of that strong, full but delicate touch that is so lovely a characteristic of her playing and of the Schumann school of pianists; while Paderewski has given her such co-operation in her studies that to him more than to any one else she feels gratefully indebted for that intelligent and superb use of the pedals that heightens and completes the charm of her execution.

Miss Verne reached here during what is known as the "dead season," and wise heads were not wanting who predicted that her concerts would on that account be a financial failure. But so great has been their success, both artistically and from a business viewpoint, that she has decided to tour the island before leaving for Mexico, where she has already won an enthusiastic reception in some of its principal cities.

Aside from her remarkable qualities as an artist, her womanly personality has endeared her to a large circle of friends in Havana, and while she was invited to play at a private concert in the palace under the auspices of the President and his family and a select circle of friends, the patronesses of her public concerts have included the President's wife and daughters, the wives of the German and Spanish Ambassadors, and of many leading society women.

As few, if any, composers are lacking in her repertory of upward of two hundred pieces, which she plays from memory, it is to be regretted that the shortness of her visit to the "Pearl of the Antilles" has so far prevented her appearance in concerted pieces with orchestra.

Being still a young woman and endowed with marvelous strength and vigor, she is destined to conquer still greater triumphs in the ethereal art of music, that has been fitly termed "the voice of angels."

And still another innovation.

All Havana has become thoroughly acquainted with The Merry Widow, and her formal presentation was a most interesting event. She has been spoken about and read of so often that her arrival was eagerly awaited. Quite a few had become acquainted with her in New York and Europe, but Havana's "four hundred," their cousins and their aunts, assembled at the Payret Theatre some evenings ago, when, after much heralding, her arrival was formally announced. It would not have been even necessary to possess the twenty millions to thoroughly ingratiate herself, since her recognition and success were immediate. Señora Esperanza Iris was the bewitching young widow, and most fascinating she was in every respect; a pretty voice, graceful figure and excellent toilet. The wife of the Marsovian Ambassador, Natalie (Señora Peral), was effective, and her solos well received. Prince Danilo (Señor Cid) became a decided favorite, and Vicomte Camile de Jolidan (Señor Barella) sang entertainingly. Nisch (Señor Castillo), of the Embassy, caused much merriment, as did also Marquis de Cascada (Señor Real), while Raoul de St. Brieche assisted Baron Popoff, the Marsovian Ambassador (Señor Riera) in entertaining. During the evening the catchy and pretty music of Franz Lehar was beautifully rendered, and the operetta, Die Lustige Witwe, produced in such a manner as no other performance of its kind has ever been witnessed here. The Gran Compañia Lirica de Esperanza Iris, engaged for the occasion, gave nearly forty consecutive performances; a most notable accomplishment here, and the first of its kind since the memorable nights at the Payret, some ten years ago, when Señora Rosalia Chalia Herrera, Cuba's great prima donna, fresh with laurels from abroad, at the head of her excellent Italian opera company, made us acquainted with a new Fedora.

The Iris company was also heard twice in The Geisha and a like number of times in The Waltz Dream. Señor Miguel Gutierrez, the husband of Señora Iris, was the able director of the stage and company. He left here for New York to witness some American performances, and his wife returned to Mexico, her native country.

The Spanish version of The Merry Widow, as given by the Iris company, varies somewhat from the original in that the names of the cast of characters are differently given, and the last act is referred to as a fac-simile of the Restaurant Maxim at the home of Sonia Glaward. As I write an organ-grinder is under my window sending forth the melodious strains of Lehar's masterpiece.

The Ruggero-Borelli Italian Dramatic and Comedy company has just begun its engagement at the Payret, but the opening bill was scarcely sufficient to afford the stars ample scope for the display of their histrionic ability. Lyda Borelli is very pretty and quite young, possesses considerable magnetism, and much is expected of her. Ruggeri is a very capable actor, and both, together with the rest of the company, will no doubt appear to much better advantage in to-night's play, Bernstein's Samson.

On Wednesday evening the Pino-Thuillier Spanish Dramatic and Comedy company begins its engagement at the Nacional, after an absence from Havana of nearly five years. El Matrimonia Interino, an adaptation from the French, will be the opening bill. Rosario Pino and Emilio Thuiller are very capable Spanish artists, and a large advance sale indicates a rousing reception.

It is to be regretted that two strong companies as above indicated are appearing here at the same time. Each has an excellent repertoire.

The "temporada" of the Compañia de Variedades de Pubillones at the Nacional has finished. The first week's bill was an excellent one, all of the acts receiving merited applause. Those appearing were the Rapps Sisters, Russian dancers; Mlle. Czarine, ballet dancer; Bannerson, Leroy and Vermette, horizontal bars; the Abraham Family; Anita Dias, with her clever monkeys; Rostow, the equilibrist; the Scott Brothers, the Three Yoskarys, and the clowns Pito, Adams, Bannack, and Chocolate; also the O'Bryan Family of acrobats and the dog "Mike" and his master.

Later performers were the Clarke Brothers and Miss Clarke, equestrians; the clown Julian, Margaritte and Adriel, Los Hermanos Perez, Japanese Kisut, Miss Annie, Sugrañes and the holdover of Miss Dias with her collection of monkeys, and the Scott Brothers. Pubillones carried a second company to Merida, Mexico, and is now arranging for a tent show just to the rear of the theatres Payret and Albisu.

Business was not good at the Albisu until the zarsuela, Metodo Gorita, was given for the first time some nights ago, since which time fairly large audiences have been the rule. Alfredo Diestro, a young Chilean comedian, does do work as Professor Gorita, and Luis Escriba, the other comedian of the Albisu, has a good comedy role. Columba Quintana, a little "tiplecita" with a sweet little voice; Matilde Liñan, and Adela Zaldivia assume the leading female characters. The other popular bills given are Caramelo, Bohemios, El Duo de la Africana, and El Pobre Balbueno. A condensed one-act version of The Merry Widow was recently given, and while very incorrectly presented, save for the music, went fairly well. Los Saltimbanquis will shortly be heard, and The Princess and the Dollar is soon to be rehearsed.

The principal regular stock dancers at this house for the present are Mercedes Serra and Sra. Otero-Muños. Ballet-master Rivera, the uncle of the excellent little dancer, Conchita Davela, who retired from the stage about two years ago at the time of her marriage, quite often participates in performances at the Albisu.

A benefit performance was given on Friday last for the comedian Escriba, with La Carne Fisca, Mestacilia, El Abrase de Vergara, and La Alegria del Batallen as the bills.

La Boleta de Alejamiente, a three-act comedy, translated from the French, is on up at the Marti, with Teresita Calve and Conchita Soler and Miguel Casas in the principal roles. Jacinto Capella, an author, having written among others the successful zarzuela La Gatita Blanca, is directing the company. The Merry Widow is announced for an early date. Moises Simon, a clever young Cuban pianist, is the musical director.

Those gracing the boards at the Actualidades are the Hermanos Areu, clever little dancers; Mmmie. Jerry and Los Faure. John Budinich, a South American boxer, is to reappear on Friday next to meet all comers.

The Moulin Rouge is featuring the Greco-Roman wrestlers Fournier, a Frenchman; Cordarelli a Turk; Parelli, an Italian; Matdsen, a Dane; Strobant, a Belgian; Vanderbec, a Hollander; Johnson, an American, and Sturm, a German.

The theatre at Armenonville Park is dark. The regular amusements hold forth in the garden, Cuban Lawn Tennis; regular games being featured.

A new picture machine gallery is Salon Menace, located not far from Central Park.

Alfredo Misa, a young theatrical man, latterly of the Gomez-Costa-Misa Empresa, has been appointed manager of the new theatrical enterprise fast nearing completion on the Manzana de Gomez. He is now in the United States engaging talent, and hopes to inaugurate the theatre early in January with grand opera. The Manzana de Gomez occupies an entire block, and the new venture is one of some moment.

E. La Hale is manager and sole agent for Miss Adela Verne, and has done good work for his star here. S. Kronberg, who came in advance of Madame Calve last year, has just arrived, in the interest, it is rumored, of an opera company.

La Bella Carmela and her brother and master, Sebastian Ximenez, are appearing in interior towns, and the dancers, La Malaguenita, La Salarita, Aurelia, La Sevillanita, Los Hidalgos, Lola Ricarte, La Serrana, and Los Petrolini are still here. It is a long time since so many good Spanish dancers have been in Havana and in the interior at the same time.

Don Eusebio Ascue, that ubiquitous manager who not only had signal success with the Mimi Aguglia Sicilian company in Havana but likewise in Mexico and also with the Colon Theatre in the Mexican capital, is back in Havana, being interested, in a way, in the engagement of the Pino-Thuillier company. Don Enrique is intelligently looking after his interests at the Teatro Actualidades.

Señor Juan Antonio Caventany, a member of the Spanish Senate and a poet and reader of some note, is also here, and has given several successful and interesting readings.

The weekly concerts being given at Central Park and the Malecon Glorieta by the Municipal Band, under the direction of Leader Tomas, and the Artillery Band, ably directed by Captain Marin-Varona, are generally well attended. From time to time, as a compliment to the Americans, a number of American airs are discoursed.

Her Excma. Señora Rosalia de Fonseca, widow of Don Pedro Diaz de Herrera, who was Vice-Admiral of the Spanish Navy and for many years in charge of the Arsenal here, died recently in Ferrol, Spain, where she had resided since the demise of her husband. She is survived by her daughter, Señora Rosalia Chalia Herrera, who was born here, Cuba's prima donna, and also other daughters. To poor Chalia I tender my sincere condolence.

The Impresa Paradossi-Consigli, the prominent Italian managers, who brought over Ermete Novelli and Signora Tina di Lorenzo, have also sent the Ruggeri-Borelli company.

Joaquin Nin, the talented Cuban pianist, who generally resides in Paris, is a recent arrival. Master Harry Ros, the Cuban child prodigy, a pianist, was not long since sent to New York on account of ill health and also to continue his musical education.

To THE MIRROR and its many readers: Felices Pascuas y mucha Salud y Bienandanzas en el Año Nuevo.

J. ELLIS NORRIS.

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THE MOTION PICTURE FIELD

EDISON HONORED

PRESENTED WITH A SILVER VASE BY THE LICENSED MANUFACTURERS.

Elaborate Dinner at the Plaza Monday Evening — First Function Mr. Edison Has Attended in Years — Moving Pictures Taken of the Great Inventor and of the Hosts Who Honor Him.

A dinner that is unique in motion picture history took place Monday evening, Dec. 20, at the Hotel Plaza, in honor of Thomas A. Edison, the inventor of the motion picture camera. The importance of the event is enhanced by three facts: It was the first function that Mr. Edison has attended in years; second, the dinner was tendered to him by the most prominent motion picture manufacturers in America, if not in the world, the licensees of the Motion Picture Patents Company, many of whom only a year or more ago were engaged in bitter trade war against him, and, third, it is the first occasion that Mr. Edison, the inventor of the first motion camera, has ever had his portrait taken in motion pictures.

The feature of the dinner was the presentation to Mr. Edison of a magnificent silver vase, weighing more than 1,000 ounces, standing 21 inches high, and embellished in bas relief designs of artistic merit. The vase was wrought under the supervision of the Tiffany Company and is pronounced by that firm to be one of the finest works of art in silver that ever passed through their hands. As a striking evidence of the harmony that exists among the licensed interests, the presentation speech was assigned to a member of the Biograph Company, which was at the head of the opposition to the Edison combination a little more than a year ago.

There were present at the dinner, besides Mr. Edison, the following American manufacturers and representatives of European companies: Messrs. Kennedy and Marvin, of the Biograph Company; Messrs. Rock, Blackton, and Smith, of the Vitagraph Company; Messrs. Lubin and Singhi, of the Lubin Company; Mr. Spoor, of the Essanay; Mr. Selig, of the Selig Polyscope Company; Messrs. Long and Marion, of the Kalem Company; Gaston Melies, representing George Melies; Mr. Berst, representing Pathe Freres; Mr. Kleine, representing the Urban and Gaumont companies, and Messrs. Dyer and Scull, of the Edison Company.

The inspiring cause for the celebration of dinner was the circumstance that the first year of the existence of the Motion Picture Patents Company was drawing to a close, and from this came the suggestion of coupling with the anniversary celebration a tribute to Mr. Edison.

Coincident with the dinner was the taking of a series of motion picture films in which the motion picture magnates, Mr. Edison among them, appear in groups or singly. Manifestly this could not be done successfully at the Plaza dinner, and the party met, therefore, Monday afternoon before the dinner hour in the Biograph studio, where arrangements had been made for the picture taking. It is said to have been the first time since motion pictures were invented that Mr. Edison has been pictured on the cinematograph film, and if the truth were known the same thing may be said of some of the others in the group. After the picture posing the party proceeded to the Plaza, where a magnificent menu was served, followed by appropriate speeches and by the presentation of the silver vase described above.

ERROR IN A BIOGRAPH REVIEW.

An error was made last week in THE MIRROR'S review of the notable Biograph subject, The Red Man's View, the statement being made that the Indians were shown wholly unarmed. The alleged circumstance was made the basis for mild but unwarranted criticism, whereas additional praise would have been amply justified. THE MIRROR, therefore, hastens to make correction. The Red Man's View is an allegorical subject, showing in picture scenes the sad history of the red race, and opens with a scene showing the arrival of armed whites at an Indian village in the West. A short but ineffectual resistance is followed by the disarming of the Indians and their pathetic movement further west. The arms and the disarming escaped the eyes of the reviewer and occasioned the only adverse reflection that was directed against the picture, which was otherwise praised as a film of the highest class, conceived along original lines.

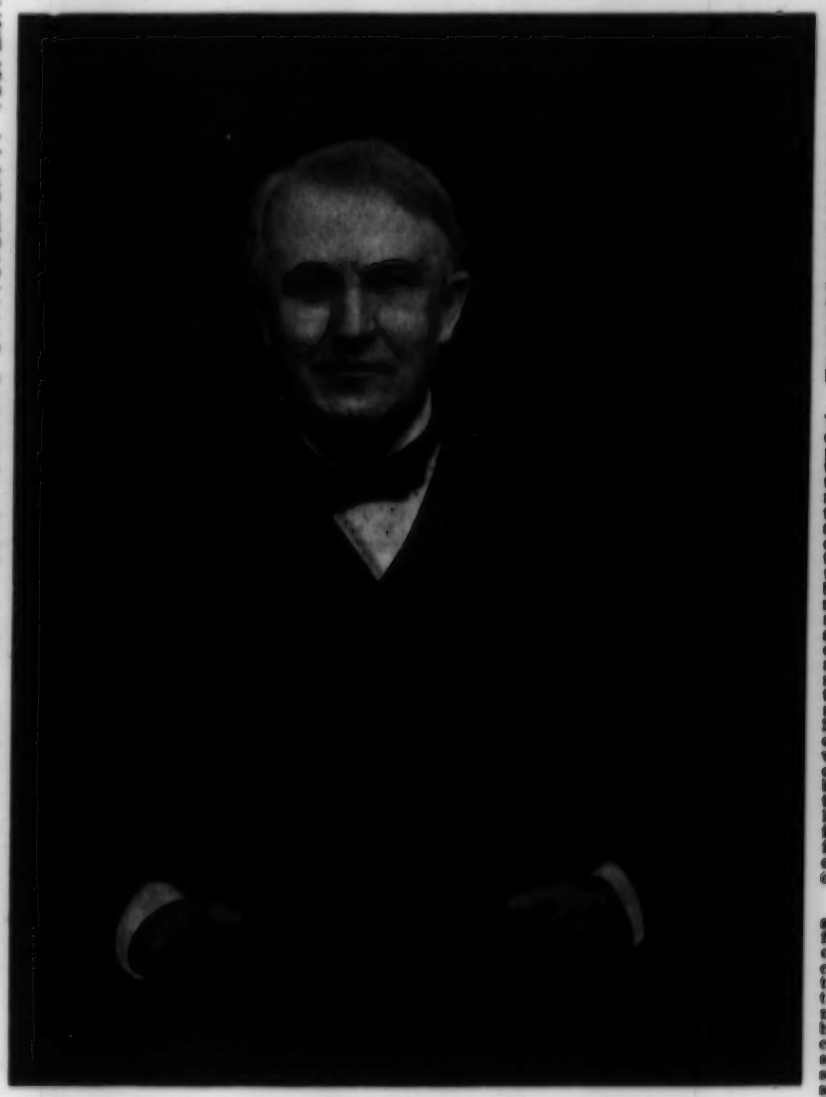
PICTURES BY DAYLIGHT.

An old idea for showing moving pictures in full daylight is revived in a special dispatch from Paris to a New York paper. It is proposed to project the picture from behind the screen, so that it will shine through facing the spectators. The scheme necessitates space for the "throw" behind the curtain, and would also require films to be specially printed for the purpose, as standard films by this method show captions and lettering in reverse.

Reviews of Licensed Films

The past week has seen the release of fewer Christmas subjects than has been customary in the past, when the idea was rather overdone. Those that are issued are therefore welcome and timely. There are two very good ones by Vitagraph, one by Edison that is also good, and one by Melies which the reviewer missed seeing on exhibition. Of the other issues the one that caused the most comment is Biograph's Corner in Wheat; a truly remarkable film along a new line. The Pine Ridge Feud and The Indian, both by Selig, are subjects of great merit, as are also the Kalem picture, The Law of the Mountains, and Essanay's comedy, An Amateur Hold-up.

A Corner in Wheat (Biograph, Dec. 13).—This picture is not a picture drama, although it is presented with dramatic force. It is an argument, an editorial, an essay on a vital subject of deep interest to all. The theme is the rising cost of living, the inability of the masses to meet the increase and the part played by the speculator in bringing about this unfortunate condition. No orator, no editorial writer, no essayist could so strongly and effectively present the thoughts that are conveyed in this picture. It is another demonstration of the force and power of motion pictures as a means of conveying ideas. It was a daring step for the Biograph producers to take, to thus step out of the domain of picture drama as they have done in this film and in the one last week, The Red Man's View, but having taken the step and done so successfully, they are entitled to all the praise they will undoubtedly receive for having opened up a new vein for motion picture subjects. The film opens with an artistic farm scene after the style of Millet, showing the sowers of wheat, hopeless and worn down by hard work. From these depressing scenes we turn to the affair of the speculator where the great corner is being arranged. The master mind issues his orders and the brokers appear in the wheat pit, where we see them struggling like ravenous wolves to control the wealth they did nothing to create. The corner wins and the defeated gamblers are brushed aside like the chaff of the grain for which they had fought. Another change and we see the city poor paying the increased price for bread or going hungry for want of enough money to buy. We get a glimpse of the dreadful breadline contrasted with the scenes of high life where the successful speculators are lavishing the money they have won. A sensational turn is given to the film when we see the speculator showing his friends through one of his elevators. He is handed a message telling him that he has cornered the world's supply and in the midst of his exultation he makes a misstep and falls to a terrible death in one of his own bins of wheat. We see him struggle and disappear from view in the dusty grain and we see again the breadline and the weary farmers. The film closes in the darkening night on the farm. The effectiveness of the subject is enhanced by the superb acting of the company. Every part is powerfully presented with telling truthfulness, except in one instance only, when we see the farmers sowing the wheat. No wheat would ever come up from the sort of sowing they do, but this slip is lost sight of in the artistic atmosphere of the scene and in the compelling pictures that follow.



THOMAS A. EDISON.

Jinks, the Grouch (Lubin, Dec. 13).—A story of real humor is told in this picture with fairly good effect. Jinks is a disagreeable office clerk, who receives a letter telling him that he is the heir to half a million. He throws up his job and wires his wife of his good fortune, telling her to burn their few scraps of furniture when she sees him coming in the automobile he means to buy. In a bar-room where he starts in celebrating, he receives a message informing him that the inheritance is a mistake. Disconsolate and disgusted he starts home and is knocked over by an automobile, the owner of which picks him up and rushes him home regardless of his protests. When his wife sees him coming in an automobile she sets fire to the furniture and he is too late to stop the destruction.

The Tramp's Romance (Pathe, Dec. 13).—We are told a pathetic story of a poor tramp's love for a charitable benefactress in this pleasing film acted in the usual truthful style of Pathe dramatic players. The poor fellow dreams that he is rich and marries the young woman, and on waking up he gathers some wild flowers and goes to her house to

(Continued on page 16.)

"SPECTATOR'S" COMMENTS

The possibilities of motion picture literature continually increase in scope. First we had the scenic, topical and travel pictures, then the short comedies, next the dramas, and now the motion picture is used for a variety of educational and scientific purposes. But much as the cinematograph has encroached on the domains of the stage, the pulpit and the printing press, we had hardly expected it to enter the editorial field. We had thought that the editor in his sanctum would be exempt from this sort of rivalry. Vain hope. The Biograph Company in the past two weeks has shattered to smithereens the editor's fancied security by the production of two film subjects that are nothing if not editorials, and good ones at that. The two films referred to are The Red Man's View and A Corner in Wheat.

* * * *

These two films are such radical departures from the ordinary themes of current motion pictures that they merit comment. The Red Man's View, reviewed last week in THE MIRROR, is an appeal in pictures on behalf of the Indian. The injustice that the red race has suffered at the hands of the white is held up to our eyes in convincing picture language, and the conclusion is conveyed that they are now receiving as wards of the nation only scant and belated recognition. The other film subject, A Corner in Wheat, is more of a present day topic. We see contrasted in the pictures the struggling farmer who sows for small return, the scheming, gambling speculator who corners the wheat of the world reaping more wealth than he can possibly use, and spending it in lavish opulence, and finally we see the suffering poor and the starving bread line, with bread doubled in price by the rise in wheat. These scenes are alternated with fine judgment, and the argument and lesson is too obvious to require explanation. It is a picture that opens up a new field in motion picture literature and one that we may all hope will be cultivated frequently by the Biograph Company and by others.

* * * *

Since the Kinemacolor exhibition in New York by Messrs. Urban and Smith, of London, discussion has been general in moving picture circles as to the practicability of the new process. There is no denying that the films shown at the exhibition were immensely pleasing and attractive, but among the American manufacturers serious doubts are expressed regarding the obstacles to be overcome before color pictures by this system can come into general use. The objections raised against the process may be briefly summed up as follows: Necessity for rebuilding American projecting machines to make them capable of standing the wear and tear of double speed in operation; the cutting in two of the time of a picture, making a reel of 1,000 feet equivalent in results to only 500 feet of present film, or the doubling in capacity of all projecting machines so that they will accommodate 2,000 feet instead of 1,000; the shorter life of the film owing to the damaging speed at which it must be operated; the higher cost of the color film, owing to twice as much being required to obtain the same results; the lack of definition or distinctness of outline; the impossibility of getting color effects from artificial light, and last, the effect on the eyes of spectators, which is claimed to be more serious than in the case of standard black and white films.

* * * *

How far these objections are insurmountable is a question for argument and perhaps further experiment. Possibly some of the objections are born of the natural disinclination of men with their money invested to encourage an innovation that will mean the scrap heap for much of the machinery now in use. But in the long run it may be taken for granted that if colored films can be produced and exhibited with uniform success as good or better than the films shown at the recent exhibition, and if the subjects can be made to include the same range—dramatic and comedy as well as scenic and topical, and finally, if the claim as to injury to sight be found groundless, the matter of machinery and extra cost will be no lasting obstacle. With two theatres side by side, one showing black and white pictures and the other similar subjects in natural colors, there can be no doubt as to which house would get the patronage. It is also reasonable to suppose that the inventive genius of man will not stop short at the point now reached by Messrs. Urban and Smith. Color films will improve, and if there are defects to be remedied ways will be found to correct them.

* * * *

Speaking of inventions in connection with motion picture machines, there is crying need of some device that will paralyze the arm of the operator who insists on running his projecting machine at racing speed. It would be well also to have this device extend to the manager who employs the strong-arm operator, since it is primarily the manager who is to blame. He sees a crowd in his house and another crowd waiting for seats, and he orders the pictures hurried through. Off the characters go like mad, flashing into rooms and out again, horses flying, everything on the jump, until all effect is lost and a good picture becomes a farce. For a few nickels or dimes a pin-

head manager has dissatisfied several hundred patrons and disgusted not a few with motion pictures as an entertainment. There is one recompense. The short-sighted manager is digging his own financial grave. He is hurting motion pictures, but he is doing more damage to the reputation of his own house. In the end he will eliminate himself from the business by the law of natural selection and the survival of the fittest. Speed the day when he and his kind shall disappear!

THE SPECTATOR.

REVIEWS OF NEW FILMS.

(*Continued from page 15.*)

give them to her. Here he learns that she is at church being married. He follows, and as she comes out with her husband and friends he hands her his poor gift which is gratefully received.

Repairing the House (Pathe, Dec. 13).—Rough house comedy was never better presented than in this laughable subject, and the reason is that the incidents are logical, and have good reasons behind them. A man and family are anxious to get into their new house and ask the builder if it is completed. He replies that it is excepting a few details, and they can move in right away. They do so, but find painters, carpenters, plasterers and paper hangers still at work on the "few details." The muss they run into is of the most distressing kind, and when they come out they are sights to behold, but what they do to the lying contractor eyens matters up.

Pine Ridge Feud (Selig, Dec. 13).—The family feud between mountaineers, with a youth of one faction in love with a girl from the other faction, has done duty before now in pictures as it has many times on the stage and in the pages of novels, but in this picture the Selig players have made the old story appear almost like a new one. At least they have given it an appearance of reality by truthful characterizations, restrained acting and beautiful mountain surroundings. The story is therefore gripping, as it is also logically constructed. The brother of the girl is enraged when he learns of her love for the son of the family enemy and he shoots and wounds him from ambush. In retaliation the relatives of the wounded man gather in a body, capture the girl's father and brother and are about to hang them when the girl arrives with a note from the wounded lover begging them to set the prisoners free. The appeal is effective, and later when the two young lovers are married, the feud is forgotten and the old men become friends.

Fenton of the 42d (Edison, Dec. 14).—Melodrama of effective interest is presented in this picture, notwithstanding the presence of too much "acting" and posing on the part of some of the principals, notably the American army officer and the girl with whom he is in love. Fenton is supposed to be in command of a cavalry detachment guarding the Mexican border against smugglers. Is the regular army used for this purpose? As the "Jap" humorist would say, "we ask to enquire." However there he is and he falls in love with the Mexican girl whose brother is one of the smugglers. She also has a Mexican lover, who shoots Fenton from ambush, but the girl nurses the wounded officer back to health and their love is cemented. In the meantime the troops are out catching smugglers and one is brought in who proves to be the girl's brother. The sister pleads for his freedom, but the officer is true to his duty (much too dramatically, by the way), and locks the fellow up. The girl effects his release and the two seek shelter in the shack of a friend, where they fire on the troops when the latter arrive to recover their prisoner. This scene is lively, but the shooting is too promiscuous. It ends with all the Mexicans down but the girl, and she, after weeping over her brother's dead body, flies to the long arms of her American lover. The story lacks the convincing qualities we like to see in motion picture dramas, but it will do. Photographically it is beautiful in many of its scenes.

Nothing is Ever Lost (Gaumont, Dec. 14).—The absent minded man serves for another "comic" of the French class. There are a number of laughs in the picture, but nothing to call for special comment. He loses his teeth and they are returned. His wig blows off and is brought back. A compromising letter is lost and returned when his wife is present, and finally the good lady herself falls in the river and he is in blissful ignorance of her absence until she is returned to him. He is not so fortunate with his pocket book, which he loses and never recovers.

The Life Buoy (Gaumont, Dec. 14).—A very pleasing story of pathetic interest is told in this film in the fine Gaumont style of acting. A fisherman picks up a baby floating at sea on a life buoy and carries it home where his wife mothers the little waif. In the course of time reverses come and the family is about to be ejected and the household goods sold at auction. The auctioneer wants to sell the life buoy, but the fisherman objects. A struggle ensues and the buoy comes apart, revealing a sum of money for the person who shall take care of the abandoned baby. Wholly improbable except as a fairy story, the picture is nevertheless an excellent one.

The Professor and the Thomas Cats (Vitagraph, Dec. 14).—Live tom cats have never yet been trained to make good moving picture actors and it was therefore necessary to employ studio cats to locate on the top of the fence to annoy the good professor, of whom this film treats. Otherwise the picture is sufficiently convincing for a "comic." The better to bombard the cats the Professor goes to the roof. The servant girl closes and locks the scuttle and there the professor is in his night clothes. He goes down the water spout and encounters the cook with her policeman lover, and another young chap making love to a girl, but finally gets home with the aid of a barrel. Not high class, certainly, but good for laughs just the same.

A Merry Christmas and a Happy New Year (Vitagraph, Dec. 14).—This comedy holiday film is a rich bit of humor and sentiment, acted with some of the convincing naturalness that we like to see in motion pictures. An old and poorly paid clerk in an office is astonished to receive from his grouchy employer a Christmas package in recognition of his twenty-five years' faithful service. When he opens the package he finds a lean chicken that is scarcely more than bones. He takes it home to his wife and they are wondering how it can be made to feed the hungry mouths of their children when they receive word that Brother Bill will arrive for Christmas dinner, having been away many years. Here is a fresh problem to solve with the chicken, and they go to bed with dark forebodings of the morrow. Christmas morning they exchange their few little presents and are happy in the face of their poverty when in walks Brother Bill, big and strapping and looking healthy enough to eat a dozen chickens like the one cooking in the oven. To make matters worse Bill has with him his wife and daughter, but he is a wise fellow, is Bill, and has discovered the poor clerk's poverty. He is lavish with his presents, has an immense turkey brought in for dinner and the next day astounds the grouchy employer by hiring Bill to go out West to work at a good salary.

A Female Reporter (Essanay, Dec. 15).—While this film has some amusing qualities, it does not come up to the well known Essanay standard. The female reporter is not well cast and the story depends on a circumstance too improbable to correspond to the atmosphere of reality with which the film opens. The editor of a yellow paper has an idea that is almost human and orders one of his staff to go out and commit a burglary and "write how it feels." The female reporter is assigned to the job and carries it out after a fashion. When she is packing up a lot of silver plate and smashing dishes in a sadly unconvincing way she is held up by the owner of the house. But she turns the tables on him and when the police arrive he is the one who is dragged away.

An Amateur Hold-Up (Essanay, Dec. 15).—Far better than the above, this laughable bit is a real comedy and tells a witty story in excellent style. A man's wife, fearing that footpads will rob her hubby, carefully removes his watch and his money from his vest, neglecting to tell him about it. On the street he is jostled by a drunken chap, and later on, discovering that his money and watch are gone, jumps to the conclusion that the gentleman with the "bun" is the thief. Rushing back he levels a revolver at the befuddled fellow and forces him to hand over his own watch and money. Naturally enough the victim becomes suddenly sobered and appeals to the police with the result that the gentleman is arrested and is only released when his wife arrives and explains the situation. The parts are well taken, except that the arrested man is occasionally more violent than is necessary.

Punch and Judy (Pathe, Dec. 15).—Views of a Punch and Judy entertainment from the front and behind the scenes are alternated in this film, with views of a crowd of intensely interested children. The expressions on the faces of the little folks, all genuine and with not a trace of "acting," makes the film rich in humor. It helps to prove what has been so often pointed out in these reviews, that the appearance of absolutely natural actions is better than "acting" even in comedy.

The Ugly Girl (Pathe, Dec. 15).—This film is colored and the two leading parts are taken by distinguished Parisian players, but the acting fails to reach the best Pathe standard. The story somewhat resembles a recent Biograph subject in the plot, although there is no suspicion that it is a copy. More likely both stories come from the same original source. A poor woman in an Oriental country is afflicted with a hideous face. The camera does not make this point distinct, but a subtitle tells us and the actions of the other people indicate that she is avoided on account of her face. A poor blind man passes along and she becomes his guide, happy in the thought that she has at last found a human being who does not turn from her in disgust. In their wanderings they meet a wise man who gives the blind man a lotion that will restore his sight. The afflicted woman is now assailed by the horrible fear that her blind friend will turn from her when he is able to see, but she overcomes her reluctance and applies the lotion. For her faithfulness she is herself transformed into a beautiful woman, and when her companion, with his sight restored, sees her, she has no cause to regret her action. It will be seen that the story is an excellent one, but the acting fails to make it as effective as it should.

The Red Signal (Urban, Dec. 15).—This dramatic film is evidently the work of an inferior Urban company and does not compare favorably with the work seen in other Urban films. The acting is stilted and unnatural and the story is weak, being of the cheapest melodramatic class. A scoundrel assails the daughter of a railroad signal man and is rescued by her sweetheart. Then the villain plans to wreck a train. A barmaid overhears the plot and tells the signalman's daughter, who climbs up the signal tower and waves the red light in time to stop the train that is approaching a feeble obstruction that the wreckers have tied on the track with small rope. It is all so unconvincing that the film is more of a joke than a drama.

Switzerland—Conquering the Alps (Urban, Dec. 15).—Urban travel pictures may always be relied upon to furnish us something interesting and this one is one of the Urban best. Mountain climbers are shown scaling the icy heights of the Jungfrau. The scenes are varied and thrilling and the photography is of the best.

In a Hempen Bag (Biograph, Dec. 16).—A series of thrills are furnished in this film and they are so naturally and realistically managed that one wonders why they are not more effective than they appear to be. Perhaps it is because the original ground work of the story is not as plausible as the events that follow, or perhaps it is because there is a vein of character comedy that runs through the picture. At any rate when the suspense is over and the helpless baby that has been in danger of death is rescued, the spectators laugh instead of breathing a sigh of relief. At least this is the way the film was received at the Union Square where THE MIRROR reviewer saw it. Nevertheless the picture in a way is a hit. A drunken female servant who has been discharged has her revenge by putting the baby in a bag which she finds beside the baby. The bag had been previously occupied by a cat that the family wished to have drowned, but the children had removed the cat and carried it off to play. The baby being in the bag, another servant procures a deaf boy to carry the bag away and throw it into the water, thinking that it still contains the cat. On the way he meets two boys with a rifle and they induce him to permit them to use the supposed cat in the bag for a target. They try to shoot at it twice but the cartridges fail to explode and the deaf youth goes on. At the shore he is about to cast the bag and baby into the water when the boys again appear and ask him for another shot. This time he is to open the bag and they are to shoot as the cat runs out. It is thus that the baby is discovered just as the half-crazed mother arrives to claim her own.

The Test (Biograph, Dec. 16).—This is another amusing comedy of the young Wright couple of which we had several some months ago. Young Mrs. Wright is a charming little body and plays her part with delightful naturalness. Young Mr. Wright is also an effective comedian, but would he not be more so if he had not acquired the bad habit of telling his troubles to the camera? The appearance he gives of talking to the audience destroys the illusion of reality which is the strongest feature of good motion picture acting. A friend at the reviewer's elbow whispers that this is not a just criticism and that it is necessary to get the facial expressions over by looking squarely to the front, in order to make comedy situations effective. Perhaps he is right, but this reviewer will continue to maintain to the contrary. He can see no reason why humor will not gain the same strength from absolutely natural acting that is conceded to serious drama. As an example of the spontaneous laugh-provoking effect of facial expressions that have no suspicion of acting about them, we may site the Pathe film, reviewed above, in which a crowd of innocent and nonacting children are seen witnessing a Punch and Judy show. None of the children look to the front and yet their facial expressions "get over" and they are convincing—far more so than the grimaces—(beg pardon!) the facial expressions of the actor talking nothings to the camera. But let us to our story. Young Mr. Wright goes on a trip, promising wifey that he will cherish her photograph night and day. To test him she steals the photograph from his pocket before he departs. At his hotel that night he writes her a loving letter telling her that the photograph of her dear face is before him. Base deceiver! The things that are before him

BIOGRAPH FILMS

Trade Mark — Trade Mark

Greeting:

A Merry Christmas and Happy and Prosperous New Year to All

Released December 20, 1909

A TRAP FOR SANTA CLAUS

How the Artlessness of Two Children Righted a Great Wrong

This Biograph subject is possibly one of the most unique Christmas stories ever produced. It shows a poor family of husband, wife and two small children. Things have gone badly with the man. There is no work for him, and starvation seems their inevitable lot. Despairing, he seeks solace in drink, and while in this condition he determines that they would be better off without him, so he leaves. Shortly after the wife is informed that her aunt's estate, long in litigation, has been settled, leaving her a moderate fortune. It is now Christmas Eve in their new home, and the children are bent upon encountering Santa Claus, and set a trap for him. The mother, of course, must needs play Santa. However, the father, whom grim misfortune forces to desperate deeds, breaks into the house, ignorant as to who the occupants are, and is caught in the children's trap. Hence their little trick brought about the happiest Yuletide they had ever known.

Length, 989 feet.

Released December 23, 1909

IN LITTLE ITALY

The Story of a Rejected Suitor's Persistence

One of the most dominant traits in the Sicilian's nature is indefatigability of purpose where a score is to be reckoned, and this Biograph story vividly portrays this where the widow is sought in marriage by two suitors. Victor is the favored one, and Tony, the rejected, vows revenge. He follows him from place to place, and just as he is about to strike the blow something occurs to prevent it. Finally, at an Italian ball, while waltzing around the hall he passes Victor dancing with the widow, and his chance comes. Elated at first, he is furious when he learns that his deed was not fatal, and his victim is being cared for by the widow. He goes to her house and tries to finish his work. The door is barricaded, so he tries to enter by the window. Here he also meets resistance, and he finally gets in by way of a trap from the cellar. It looks as if he would be successful, but the timely arrival of the police not only saves his intended victim but puts him where he can do no harm.

Length, 956 feet.

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are beer, cards and poker chips. She is furious when she receives the letter and writes him a reply that opens his eyes. But he saves himself all right by wiring to his mother for a spare photograph of dear wifey and when he arrives home a week later he confronts her with the photo from his pocket. It brings wifey to her knees and happiness again reigns.

Romance of a Rocky Coast (Lubin, Dec. 16).—Beautiful scenery well brought out by fine photography distinguishes this film. The story is also fairly good, though it is of an overdrawn melodramatic character. The acting, except in parts, is quite satisfactory, however, and the picture is distinctly pleasing. The time is supposed to be a century or so ago. A girl is loved by a young fellow, but her father forces her to marry an inn keeper who later murders and robs a stranger and carries the body to a cliff where he throws it into the sea. The former lover of the girl finds the body and is accused of the murder, but the wife has discovered the guilt of her husband and she reveals the truth at the trial, after which the rascally inn keeper gets his just deserts.

The Indian (Selig, Dec. 16).—This is a fine Indian story, well acted, and except in a few feet of film well photographed. It opens with a party of emigrants defending themselves behind their wagon against the attacks of mounted hostiles. Their Indian guide carries the white man's wife and child to a place of safety before the little defending party is wiped out by the savages. Some time later we see the widow being courted by the frontiersmen. One of them she promises to wed and another, a tough character, she refuses. The latter takes it out on his rival by shooting him and fleeing from the vengeance of the settlers and miners. The faithful Indian guide, who has not forgotten the white woman he had saved from death, pursues the bad man and, overtaking him, puts him to death, but is himself fatally wounded in the struggle. He gets back to the bedside of the convalescent white man in time to tell the news before falling over dead. The picture wins applause.

A Gift from Santa Claus (Edison, Dec. 17).—The Edison producers and players have caught the Christmas spirit in this film with pleasing success. The idea is original without being too stilted and made to order, as so many Christmas stories are. The acting is excellent and some of the scenes are skilfully photographed and posed, giving highly artistic results. A sea captain sails on a voyage, leaving his motherless daughter, a little girl at a boarding school, as we are told in the bulletin. The character of this establishment is not made clear in the film, but it doesn't matter in the telling of the story. We know that the child is left in the care of an old woman who as soon as the newspapers announce that the captain's ship is lost with all hands, puts the little one to work as a drudge, making her sleep in the garret. Christmas approaches and we see Santa Claus in an Arctic studio scene surveying the world in a glass. Children in various countries are sending him messages, and among them our little girl in her lonely garret writes him a letter asking him to send presents to the girls of the school and to send her some one to love her. Then we see her father shipwrecked on a lonely coast, gazing out to sea, where he sees a sail in the distance, and in the next scene we see him landing at a dock. Christmas eve the child dreams that Santa Claus comes down the chimney and while she is dreaming her father enters the room. She has received the one gift she most desired—some one to love her—her father.

The Law of the Mountains (Kalem, Dec. 17).—This is a remarkably effective picture and the theme is handled with accurate fidelity to the code of the mountains, even though it does have a sad ending. It shows mountain life pretty much as it is, the characters being well portrayed and the acting entirely natural. The scene showing the mountaineer's home has more roofs in the background than appears right for the locality represented, but the other scenes are in harmony with the story. The young mountaineer's courting scene with the girl he is to marry is a clever bit of character work. They marry and have a child, which falls ill, but they have no money to buy medicine or pay the doctor, and the poor father is in despair. At this juncture a revenue agent offers him a bribe to direct him to an illicit still and for the sake of his sick baby he accepts the bribe. The moonshiners are arrested and the sympathizers of the neighborhood are suspicious that the father of the sick child is the traitor, having seen him with money. One of them visits his home and learns from his own lips that the suspicions are well founded, together with the reason why he took the bribe—to procure medicine for his child. But the law of the mountain is inexorable. No threats are made, but a few days later as he goes to the spring for water he is shot from ambush. Here the film ends as it should, without melodramatic posing or mandlin sentiment—merely the doomed man sinking to the ground while all we see of the murderer is his head peering from concealment. This is motion picture acting of the new school—doing things, or appearing to do them, as they would actually be done in real life, and it is an example of the manner of handling the story all through the picture. All praise to the Kalem Company and players.

The Lucky Number (Pathe, Dec. 17).—This is a laughable Pathe comedy finely acted and telling a humorous story. A grouchy old fellow has an awkward female servant who dreams that 13 is the lucky number in the coming lottery. She tells her employer and gets money from him to buy the ticket. But when she goes to make the purchase she meets a vendor of sweets and cannot resist spending her money for the toothsome dainties, returning home without her lottery ticket. After the drawing the old fellow learns that 13 won and he craftily offers to marry the girl. She accepts and the wedding takes place before he finds out that she has won no prize.

A Strong Tonic (Pathe, Dec. 17).—This is another very funny picture good for a rapid series of laughs. A man with a sick wife brings her a bottle of tonic, and to get her to take it drinks some himself. He likes it so well that he drinks half the bottle and then falls into a doze, dreaming that he has suddenly become tremendously strong. He handles everybody and everything he meets as though they were feathers. He shoves over stone walls and smashes the police station, where he has been taken in his dream, and when he wakes up he is smashing things right and left in his own home.

The Spanish Girl (Essanay, Dec. 18).—This story is somewhat unreasonable in its plot, but it has interest of a certain sort and is notable for a number of fine scenic effects. A Mexican girl on a ranch failing to win the love of the American foreman, plots with her Mexican admirer to separate the American from his sweetheart, who is the daughter of the ranch owner. This is accomplished by the Mexican appearing to be in an attitude of devotion to the American girl when the American's attention is directed that way. The Mexican girl is now sure of winning the American's love and she throws her Mexican over, for which he retaliates by striking her. The other Mexicans are about to lynch him, but he is saved by the American. Out of gratitude the Mexican confesses to the deception he had helped to practice, and the two American lovers are reconciled.

Cambyses, King of Persia (Gaumont, Dec. 18).—Beautiful scenic backgrounds and an atmosphere that fits the theme make this film a high class one. The king in practicing at throwing the javelin accidentally kills the young son of a woman of the court with whom the king is infatuated. She believes the deed was intentional and, luring the king into the boy's death chamber, stabs him.

The Shepherd's Flute (Gaumont, Dec. 18).—This is a costume comedy in colored film and is of pleasing character. The young shepherd's employer is abusive and the lad prays for relief. A fairy appears and gives him a magic flute which has the virtue of causing those within hearing to dance whenever the instrument is played upon. When the shepherd's employer starts to punish him he plays the flute with the magic result, and he continues making everybody dance to his music until all fall down exhausted.

Honey Industry (Pathe, Dec. 18).—The interesting culture of bees, with the processes employed in extracting the honey from the comb and preparing it for market, is well illustrated in this film.

Hector the Angel Child (Pathe, Dec. 18).—This loosely constructed comedy has a number of funny situations and one scene that is a trifle gay for American circulation. Hector blushes when his uncle presents his mother with a nude statuette, but later when he has retired for the night he arranges his bed to appear as if occupied and goes out through the window for a visit to an all-night cafe, where he runs across his uncle and the two have a wild night of it, ending by taking the cabman to bed with them in Hector's room, where the youth's horrified parents find them in the morning.

Two Christmas Tides (Vitagraph, Dec. 18).—This is the second of the Vitagraph Christmas stories, and it is a well constructed, finely acted picture of strong heart interest. A young woman marries an old but wealthy man in preference to a poor young man whom she loves. He prospers while she is left a widow in poverty with her little children to support. Christmas comes and the little ones have scant anticipation of pleasure with their poor little tree, while through the window next door they can see a well-to-do family making lavish preparations for the day. The widow's little daughter writes a postal card to Santa Claus and tries to mail it in a neighboring letter box, but is too small to reach it. A passing gentleman offers to assist her and reads the message on the card. The appeal is pathetic, and the name signed to it tells him that the child is the daughter of the

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Edison Films

RELEASES OF DECEMBER 28, 1909

TOBACCO MANIA. Comedy. No. 6564, Code Verzagbis. App. length, 360 ft.

THE FALLEN IDOL. Comedy. No. 6565, Code, Verzagt. App. length, 360 ft.

THE CAP OF FORTUNE. Fairy Story. No. 6566, Code, Verzahnen. App. length, 270 ft.

RELEASE OF DECEMBER 31, 1909

FISHING INDUSTRY AT GLOUCESTER, MASS. Industrial. No. 6567, Code, Verzaking. App. length, 975 ft.

RELEASE OF JANUARY 4, 1910

PARDNERS. Dramatic. No. 6569, Code, Verzano. App. length, 995 ft.

RELEASES OF JANUARY 7, 1910

THE ENGINEER'S ROMANCE. Dramatic. No. 6570. Code, Verzapit. App. length, 670 ft.

ASHES. Sentimental. No. 6571, Code, Verzapfung. App. length, 310 ft.

EDISON MANUFACTURING COMPANY

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A Remarkable Picture Story of thrilling interest that also carries an appeal to thinking people. The fearless young editor of the local paper in a Western town defies and overcomes a corrupt and criminal Mayor, and incidentally wins a charming wife. Magnificent photography and perfect scenery. Acting that is true to life. Approx. length, **977 feet.**

Saturday, January 1

Cupid and the Motor Boat

Brim Full of Exciting and Picturesque Scenes. A picture that is unique but truthful in story and action, with not a dull second in it. A dastardly attempt at murder is foiled by the victim's sweetheart, who makes a wild race to the rescue in a motor boat. The marine views in this film are superb, and the acting is of the high quality for which this company is justly famous. Approx. length, **940 feet.**

The following week will have two big releases—Jan. 4, the second in the Great Biblical Series, "THE LIFE OF MOSES." Jan. 8, the magnificent production, RICHEL EU.

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(Length, approx. 281 feet)

OUR NEW YEAR'S DAY RELEASE—A Western Drama—SATURDAY, JAN. 1

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(Comedy)
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ESSANAY FILM MFG. CO.

435 North Clark St., Chicago

woman he had formerly loved. The next day he dresses as Santa Claus and visits the widow's poor home loaded with presents. Revealing his identity, he again proposes and this time is accepted. In one instance the widow fails to preserve her character. It is when she is working at the ironing board, or rather pretending to work, for her actions are merely perfunctory and lack sincerity.

LICENSED FILM RELEASES.

Dec. 20	(Biograph)	A Trap for Santa Claus. Drama	989 ft.
" 20	(Pathe)	The Death of the Duke of D'Enghien. Drama	951 "
" 20	(Selig)	Through the Hood River Valley	529 "
" 20	(Selig)	A Modern Dr. Jekyll. Comedy	471 "
" 20	(Lubin)	Three Christmas Dinners. Comedy	495 "
" 20	Lubin)	A Policeman's Christmas Eve	440 "
" 21	(Vitagraph)	The Forgotten Watch. Comedy	413 "
" 21	(Vitagraph)	The Cook Makes Maderia Sauce. Comedy	561 "
" 21	(Gaumont)	The Stranger. Drama	935 "
" 21	(Edison)	A Happy Accident. Christmas story	475 "
" 21	(Edison)	The Mischievous Elf. Comedy	500 "
" 22	(Pathe)	Contest for a Handkerchief. Comedy	439 "
" 22	(Pathe)	The Love Token. Drama	515 "
" 22	(Essanay)	A Kiss in the Dark. Comedy	400 "
" 22	(Essanay)	Object Matrimony. Comedy	625 "
" 22	(Urban)	Fiorelis, the Bandit's Daughter. Drama	741 "
" 22	(Urban)	From the Fighting Top of a Battleship in Action. Topical	263 "
" 23	(Biograph)	In Little Italy. Drama	956 "
" 23	(Lubin)	Blissville the Beautiful. Comedy	830 "
" 23	(Selig)	The Christian Martyrs. Drama	950 "
" 24	(Kalem)	The Cardboard Baby	
" 24	(Pathe)	The Birth of Jesus. Colored Biblical	525 "
" 24	(Pathe)	Agriculture in Hungary. Industrial	826 "
" 24	(Edison)	Faust. Drama	1000 "
" 25	(Vitagraph)	A Midsummer Night's Dream. Drama	991 "
" 25	(Pathe)	The Good Doctor. Comedy	500 "
" 25	(Pathe)	The Happy Widower. Comedy	384 "
" 25	(Gaumont)	The Greek Slave's Passion. Drama	967 "
" 25	(Essanay)	The Heart of a Cowboy. Drama	959 "
" 27	(Biograph)	To Save Her Soul. Drama	986 "
" 27	(Pathe)	Marvelous Garlands. Trick	205 "
" 27	(Pathe)	A Bad Bargain. Comedy	620 "
" 27	(Lubin)	The New Chef. Comedy	498 "
" 27	(Lubin)	The Persistent Poet. Comedy	525 "
" 27	(Selig)	Buried Alive. Drama	1000 "
" 28	(Vita)	The Power of the Press. Drama	977 "
" 28	(Gaumont)	A Clever Sleuth. Comedy	623 "
" 28	(Gaumont)	Hush Money. Drama	361 "
" 28	(Edison)	A Cap of Fortune. Fairy tale	290 "
" 29	(Pathe)	Oh, You Dozzy. Open air	187 "
" 29	(Pathe)	A Well Earned Medal. Drama	728 "
" 29	(Essanay)	Jack's Birthday. Comedy	728 "
" 29	(Essanay)	The Policeman's Revolver. Comedy	281 "
" 29	(Urban)	Battle in the Clouds. Drama	858 "
" 29	(Urban)	The Park of Caserta. Scenic	201 "
" 30	(Biograph)	The Day After Seeing the Old Year Out. Comedy	460 "
" 30	(Biograph)	Choosing a Husband. Comedy	531 "
" 30	(Lubin)	Three Fingered Jack. Drama	940 "
" 30	(Selig)	A Daughter of the Sioux. Drama	985 "
" 31	(Kalem)	A Slave to Drink. Drama	
" 31	(Edison)	Fishing Industry at Gloucester, Mass. Scenic	975 "
" 31	(Pathe)	A Live Corpse. Comedy	610 "
Jan. 1	(Vita)	Cupid and the Motor Boat. Drama	940 "
" 1	(Essanay)	A Western Maid. Drama	
" 1	(Essanay)	Why He Did Not Win Out. Comedy	313 "
" 1	(Pathe)	Tabby's Finish. Open Air	426 "
" 1	(Pathe)	Trials of a Schoolmaster. Drama	528 "
" 1	(Gaumont)	The Legion of Honor. Drama	1000 "

INDEPENDENT FILM RELEASES.

Dec. 20	(Imp.)	Lest We Forget	
" 21	(Powers)	Reunited by Santa Claus	950 ft.
" 20-25	(Eclair)	Prisoner's Strategy	
" 20-25	(Aquila)	Latest Fashion	
" 20-25	(Itala)	Admiral Nelson's Son	
" 20-25	(Moscator)	Mother-in-Law Must Fly	
" 20-25	(Carson)	A Drunkard's Christmas	
" 20-25	(R. and R.)	Explorer's Dream	
" 20-25	(Comerio)	Lorenzi De Medici	
" 20-25	(Itala)	Little Disagreement	
" 20-25	(R. and R.)	Granny's Darling	
" 20-25	(R. and R.)	MacNabb Wants to Get Arrested	
" 20-24	(Nilson)	An Italian Love Story. Drama	900 "
" 20-25	(Great Northern)	(Titles not reported.)	
" 20-27	(Imp.)	The Awakening of Bess	
" 20-28	(Powers)	Don Quixote	

PICTURES IN THE AIR.

Latham, the aviator, has succeeded in carrying a cinematograph camera with an operator in his aeroplane on a trip of seven minutes at Mourmelon, the average elevation being 80 feet. The picture machine was pointed toward the earth and the operation was successful.

REGULATING EXCHANGES

IMPORTANT STEPS UNDER CONSIDERATION BY PATENTS COMPANY.

Plans Being Considered for Classifying Releases, So That Conflicting Service Will Be Avoided in Competing Theatres—Other Shortcomings of Exchanges May Be Corrected—Price Cutting and "Junk" Service Go Hand in Hand.

It is understood that the Patents Company and the Licensed manufacturers have been for some time seriously considering plans of regulation that will eventually do away with or at least modify very serious defects in the present unsystematic manner of distributing films to the exhibitors. Complaints have been constant from exhibitors in all parts of the country that the films they are showing are to a large extent the same as those exhibited by their neighbors. This is well illustrated in smaller cities where several licensed houses exist, all of them appealing to the same patronage. It is in strong evidence in larger cities where a number of licensed houses are grouped in certain sections such as Fourteenth Street, New York, and 125th Street, Harlem. Houses along these streets showing largely first runs each day have the same subjects announced, and are therefore injuring the business of each other as they would not do if they were able to feature different films. Various suggestions for meeting this situation have been made, looking to the protection of the exhibitors against unnecessary competition. An increase in the number of releases, division of the releases into classes so that conflicting films will not be sent into the same loality at the same time, lengthening the stay of a film at houses longer than a single day, and other plans have been considered, and out of it all may soon develop a plan that will bring order out of chaos. Almost any systematic procedure will be welcome. At present there is no system at all.

Along with the formulation of a system governing distribution will come more stringent regulation of service charges. In some of the larger cities where the exchanges have organized locally they have been able to maintain a fair remuneration for service and are correspondingly prosperous, but in other sections, Ohio for example, where the licensed exchanges are largely free lances, prices are cut below living rates and little if any profit is being made. Indeed, it is said that the only way some of the price cutting exchanges exist is by buying as few new films as possible and forcing the exhibitors to put up with "junk" service. This sort of business is bad for the entire picture field—bad for the theatres, bad for the exchanges and bad for the general reputation of motion pictures. It has been found that exchanges that are free from the price cutting practice have adopted as the best means of attracting new customers improved service, and it is rare indeed that "junk" is seen at all in houses served by these exchanges. The tendency in such cases has been toward higher prices for service rather than lower prices, and the theatres have willingly stood the increase because they are able to get better and newer pictures by paying the larger rates. With better service comes larger receipts at the box-office.

There are other reforms in exchange management that are pressing for correction, and they may be included in the coming regulations that are said to be almost sure of adoption. One of these may be the requirement that exchanges co-operate intelligently with their exhibitors in promoting publicity and thereby increasing the patronage of the houses they serve. The ban may be put on the use of cross-lined lithographs that have no remote application to the subjects they pretend to advertise. Some exchanges continue to furnish this class of misleading advertising matter to their customers because it is cheaper than special lithographs.

"The trouble has been," said a prominent film man to the representative of THE MIRROR, "that the exchange men and many of the exhibitors have been recruited from classes who had no previous knowledge of the amusement business. The value of publicity among the public at large is a totally unknown quantity to them. They have seen the picture business grow up to enormous proportions in spite of anything they did to kill it off, and they have imagined all they had to do was to distribute films, buy as little new material as possible, and secure new trade by cutting prices. With the entrance into the business of real showmen who know that permanent success with the public can only be attained by giving satisfaction, many of the most incompetent have been weeded out, but nearly all of the rest have a lot to learn, and if they don't learn it promptly and willingly they may suddenly find themselves out of the game altogether. No competing exchanges at all will be preferable to the kind that refuses to move forward with intelligent enterprise."

NEW HOUSE FOR LOUISVILLE.

Whallen Brothers, theatrical managers, plan to erect a new house in Louisville, Ky., to be devoted to motion pictures. It will be located on Jefferson Street, near Fourth, and will be absolutely fireproof, with large seating capacity. O. T. Crawford, of St. Louis, is connected with the enterprise.

KALEM FILMS

— *Increase Business* —

Use Kalem Posters in Four Colors. Supplies in Advance by A. B. C. Co., Cleveland, Ohio.

Complete lectures of all films sent to show managers without charge. If you are not on our mailing list, send in your name.

KALEM CO., Inc. Eastman Kodak Building 235-239 West 23rd St. NEW YORK CITY

Licensee of Motion Picture Patents Co.

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue H

NICHOLAS POWER CO., 115-117 Nassau St., N. Y.

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 250 to 500 words and submit to our scenario department. We pay from $10 to $100 for stories for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

1333 Argyle Street, CHICAGO, ILL.

CHAIRS Folding Steel Opera Chair, all kinds Fireproof Booths. Maintenance Grids and Wires, Repairing.

New York Steel Production Co., Newark, N. J.

VITAGRAPH'S BIG RELEASES.

Two Mammoth Productions in a Single Week—Other Vitagraph Notes.

The releases announced by the Vitagraph Company for Jan. 4 and 8 constitute a rather unusual event in the motion picture business in America, inasmuch as both are elaborate feature productions, and they are being released in the same week. The release for Jan. 4 is the second reel in the important Biblical series dealing with The Life of Moses, and the release for Jan. 8 is the film de luxe, Richelieu, which is declared to be one of the best things the Vitagraph has ever done. The Vitagraph Company's lavishness in thus issuing two big films within four days of each other would appear to indicate that the company feels secure in its ability to maintain an exceedingly high standard of releases in the weeks to follow.

The Vitagraph's motor boat story, Cupid and the Motor Boat, coming out New Year's Day, has added interest from the fact that it was taken at Sound Beach, near the Summer residence of Mr. Blackton, of the Vitagraph Company. Sound Beach is one of the most picturesque spots on Long Island Sound, and it is said that the scenes shown in the film are remarkable for their beauty and interest. The story is described as intensely thrilling, yet entirely logical. Looking into the future we may confidently anticipate other thrilling motor boat picture stories by the Vitagraph next season, as both Mr. Smith and Mr. Blackton, of the Vitagraph Company, are having new motor boats of large and fast design constructed for their personal use. The possibilities of producing sensational marine stories with the aid of the big motor boat fleet that will then be at the company's disposal are such that they are not likely to be overlooked.

The Christmas Day release of the Vitagraph, Shakespeare's Midsummer Night's Dream, is said to be a charming and magnificent adaptation from the great bard's most poetic play. The outdoor scenes were chosen with a special view to their harmony with the theme. Fortunately the weather and atmospheric conditions were perfect for superb photography, so that a series of art pictures have been produced that should attract wide attention.

CAHN CIRCUIT NOT FOR PICTURES.

A story published in a Sunday paper to the effect that the Cahn Circuit in New England is being turned over to pictures is vigorously denied at the offices of Julius Cahn.

General Manager Bloom pronounces the story made up from whole cloth. "The houses named in the article as having become picture houses," said he to THE MIRROR, "are in towns where we have first class houses, none of which are picture houses. None of the Cahn Circuit houses show pictures except on Sundays, in a few cases."

Motion pictures on Sundays have been features in certain Cahn houses for a number of years.

NEW INDEPENDENT FILM COMPANY.

The Exclusive Film Company of Chicago has sold its exchange business to the American Film Exchange of Pittsburgh, and has embarked in the business of producing films for the independent trade. The new "mark" will be the "Exclusive American Films," and the first reel will be released, it is announced, some time this month, date not stated. The company will also import foreign films.

PICTURES IN RAILWAY TUNNELS.

A novel idea for utilizing the motion picture principle for advertising purposes in underground railways has been advanced in London. It is proposed to have successive pictures with characters in changing positions, painted or posted along the walls of the tunnel so that passengers looking from the windows of passing trains can see them.

FILMS LUBIN

Released December 27, 1909

THE NEW CHIEF

The new Superintendent determines to make a personal investigation. Word is passed along the line. A tramp is taken for the new chief and treated accordingly, while the new chief gets all intended for the tramp. Length, 495 feet.

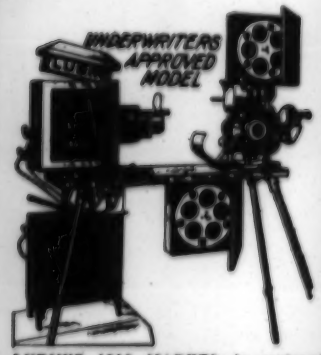
THE PERSISTENT POET

The poet reads his works to unwilling victims until he falls into the hands of the police. Length, 526 feet.

Released December 30, 1909

THREE FINGERED JACK

A habitue of the slums falls in love with a lassie of the Salvation Army who, discovering that Jack was a thief, saves him from jail and saves his soul. Length, 940 feet.



LUBIN'S 1910 MARVEL is equipped with improved Fire Magazines and Automatic Fire Shutter. POSITIVE REWINDING ATTACHMENT. Outside Shutter. ONE PIN MOVEMENT, and other innumerable and important new features. THE Machine for excellent work.

Ask for Our Free Catalogue

LUBIN MANUFACTURING CO.

926 Market St., Philadelphia, Pa.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

Somebody sees great future in moving pictures in Mahanoy City, Pa. First of new year a Mt. Carmel promoter will open theatorium on South Main Street. Hereskers are equipping the ground floor of new building centrally located for pictures, while Grand and Family are already in the field largely.

At Kearney, Neb., both the Crescent and Scenic have been doing fine business except during the below zero weather. Numerous feature films have been shown, and a good programme has been the rule at both places. H. J. Fanlon, operator of the Scenic, has resigned his position, and has returned to Omaha.

The Lyric, Elgin, Ill., put on the Passion pictures Sunday evening, Dec. 12, and drew good business, being the only picture show open on that evening in Elgin.

At Winsted, Conn., the Opera House continues to draw large houses on all dark nights. Harry Gale, who disposed of his Bijou Theatre in Willimantic, was here 13-18 looking after the interest of his local house. The Scenic is doing a good business, change of pictures every day. Custer's Last Battle the feature 13-18.

The moving picture house, Dreamland, Salem, Ore., has changed hands. Manager C. C. Bell-

ers will open it soon as a vaudeville house with some improvements in the seating capacity.

Cline's moving picture house, Los Angeles, Cal., is presenting the very latest in motion pictures, together with three good singers, and the seating capacity of 900 is taxed at two performances at night and two matinees in the afternoon.

At Tupelo, Miss., Electric Theatorium (E. J. Sivley, mgr.) drew good business week Dec. 6-11 with a good line of films, the bill included Across the Isle of Ceylon, a very fine picture. The management has installed own electric light plant, a feature not to be found elsewhere in the South. The Olympic closed its doors 11 for an indefinite period.

At Hannibal, Mo., the New Star moving picture theatre has attracted fair sized audiences; pictures excellent and orchestra pleased Dec. 13-18. The Nickelodeon drew fairly good houses. Weather disagreeable, and has been against theatrical business generally.

At Willimantic, Conn., the Bijou (A. L. Reeves, mgr.): The continuance of the policy of former Manager Harry Gale, in showing only the newest licensed films, has kept business up to capacity limit Dec. 13-18. At the Scenic (A. F. Dorman, mgr.): Digging the Panama Canal picture interested large crowds.

At Cheyenne, Wyo., the Orpheum (E. L. Emery, mgr.): Continued to show excellent pictures with daily change to big business Dec. 13-18. The Lyric (Moore and Greives Amusement Co., props.: W. C. Farnsworth, mgr.): Featured the Johnson-Ketchell fight pictures Dec. 9-11 to big business.

At Watertown, N. Y., the Bijou was closed by sheriff Dec. 8. Pressy and Pressy, former managers, are said to have given notes to J. B. Northing for $800, which went to protest. William J. Ramsey and L. W. Mullin opened 11, and will run two reels of talking pictures and three reels of films; also illustrated songs. Cinephone used for talking pictures. Independent film from United Film Renting Company. Troy William J. Ramsey, operator; L. W. Mullin, doorman; Harriett Ramsey, songs, and cinephone; Pauline Marrian, piano; Kitty Marrian, tickets. Five shows daily; opened to excellent business.

At Fort Smith, Ark., the Joie and Bijou motion pictures and illustrated songs, report excellent business. Manager H. C. Craft has secured some of the latest films for the holiday attractions.

At Annapolis, Md., the Magnet (P. B. Cooper, mgr.): Motion pictures and Phillips and Gordon Dec. 13-18 to good business. The Lyric (J. F. Ebling, mgr.): Motion pictures and Beck and Evans Dec. 13-18 to good business. The Victoria (P. B. Cooper, mgr.): Motion pictures and the Henry Kid Dec. 13-18 to fair business. Burtis and company closed Dec. 11.

The Princess Theatre, Milwaukee's latest and most modern moving picture house, will open its doors Dec. 16, and numerous invitations have been issued for the opening performances.

At Newport, R. I., Star: Moving pictures 13-18 to good houses. Alice Patten and Joe Riley took well. Bijou: Singing and talking pictures 13-18 drew large houses. Illustrated songs.

At Dublin, Texas, McDonald and Shopper, lessees of the Majestic Theatre (Independent), have turned their lease over to S. D. Edminston, lately of the Star, at Temple, and have leased the Empire (Licensed), which they opened Dec. 8 to a good business. Mr. Edminston will probably move the Majestic to some other point after Jan. 1.

At Premier Scenic Temple, Portsmouth, N. H. (Gray and McDonough, mgrs.), business holds good. Whitman's Fest Orchestra furnishes fine music for songs and dancing. Leroy Welch, tenor, is pleasing well with new songs, and the films as usual are good. At the Orpheum, recently opened (P. J. Young, mgr.), business is very satisfactory. The pictures shown are fine and Miss Alma Dinsmell, illustrated song singer, is a great favorite with the patrons.

Moving picture business in Alpena, Mich., has been very good during the past season, and prospects are good for the Winter. The new house, the Majestic, owned by the Northern Amusement Company, William B. Hall, manager, opened to good business 11. This is the prettiest little one in the city, has a capacity of 250 seats, and they are using Licensed films. Carl Fitzgerald, formerly electrician with the Temple, is now with the Majestic. Mrs. Maynard-Eakins is the pianist, and Irene Le Blanc and William Hall are the singers. The Palace, Charles Richel, manager, is also doing excellent business. The singing of Mr. Richel and Ralph Michaud is making a very big hit. The Palace will not use any films that has not passed the criticism of THE MIRROR, and by doing this the patrons are always sure of being pleased. They are enlarging their theatre, and when completed will have a seating capacity of about 315 seats. The film Vitagraph, Annette Kellermann, made a big hit on the two nights that the Palace had it; they must have turned away 500 people. The Royal is also enlarging their house, and will have a seating of about 250. Their business is fine. Miss Huot, singer, resigned her position with the Palace, and went to the Royal.

Manager W. F. Nolan opened his theatre at Thibodaux, La., for vaudeville and moving pictures Dec. 10. The building which he lately erected is a modern and first class house, fully equipped with all modern and comfortable fixtures. An electric plant has been installed for lighting purposes.

At Eagle Grove, Ia., the Cosmo has been bought by John E. Payne, of New York city. Standard Film Company, of Chicago, will supply the films and vaudeville will be an added feature. A six-piece orchestra has been added.

At Logansport, Ind., the Grand (Krotz and Rife, mgrs.): Moving pictures and illustrated songs by Miss Chestnut continue to please good crowds. Ark (W. H. Lindlay, mgr.): Moving pictures and illustrated songs.

At Butler, Mo., the Star, a new house, under the management of Forrest Kerens, opened Dec. 1 to a capacity business, and is using Licensed films from Western Film Exchange, Joplin Mo. The house is newly furnished and decorated. The Electric (Gough and Walker, mgrs.) continues to turn them away nightly.

NOTES OF VARIOUS ACTIVITIES.

Mahler Brothers, Thirty-first Street and Sixth Avenue, carry as varied a stock of wares suitable for useful and charming Christmas gifts as any department store in the city. Many novelties particularly adapted to the use of professionals are to be found here. Their regular departments are replete with the best and at prices that defy comparison.

Thomas Williams, who did such pleasing work with Lawrence Irving in The Incubus in this city last season, may be addressed permanently at 347 Liberty Avenue, Brooklyn.

Houghton and Houghton, the well-known dressmakers of 516 North Charles Street, Baltimore, are making a clearance of model gowns to permit the exhibition of the newest gowns. Exceptional bargains are to be had in exclusive designs suitable for general or stage wear.

The A. H. Andrews Company, 178 Wabash Avenue, Chicago, have issued an attractive illustrated catalogue of their opera chairs as a guide to intending purchasers. Managers contemplating reseating their houses would do well to secure a catalogue.

The Theatrical Mechanical Association, of Kansas City, held a regular meeting Dec. 3, at which the following officers were elected: President, C. Wright; vice-president, Arthur Dilks; treasurer, Frank Bailey; financial secretary, H. L. Gray; recording secretary, Ray Wing; trustees, James Kenalley, Julius Ehrlic and R. L. Metcalf; marshal, H. Miller Smith; sergeant-at-arms, Earl Webb. Theodore Hopper continues as past president. The society is now installed in their new rooms and extends a welcome to all visiting friends. Thomas Gershon, Harry Moody and Robert Metcalf were appointed a committee to make arrangements for the annual benefit, which takes place soon.

Aurelia Arkell, who is featured with The Widow Brown company, is receiving much favorable comment from the press and public.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Ash, Mabel, Mrs. Geo. Atteberg, Tess Allen, Mrs. J. Albertson, Jennie Antrim, Lillian Ardell, Helen M. Albert, Nelly Angell.

Brolaski, Ruth, Margaret Byrnes, Sophie Brandt, Lola Brorreere, Marie Borshand, Emma Bolton, Carolyn L. Barber, Bessie Boniel, Edna Benn, Julia Boothe, Lillian Bouton, Aileen Bertelle, Frances Berg, Emma Beland, Mrs. Stossin Berini, Marion Barre, Vivian Bulmen, Madalyn Burkhardt, Marion J. Benson, Patsy Baker, Eleanor Barry, Ella Baker, Ada L. Beacon, Maude Bell, Ethel Barrington, Elizabeth Bruce, Ray Beveridge, Gertrude Bondhill, Dorothy G. Brown, Nina Bruns, Sydia Burkhardt, Edith Bradford, Bessie Browning, Roberta G. Brennan, Nellie Butler.

Clarke, Florence, Kathleen Clifford, Mrs. L. K. Cullison, Mrs. W. W. Cullison, Mrs. E. Edw. Corwin, Ethel Clifton, Dorothy Chester, Leah Cutter, Helen M. Carlton, Coralie Clifton, Clara Clinton, Mabel Cooper, Alma Chester, Virginia Clay, Viola Clark, Lillian Cavette, Minerva Courtnay, Cecelia B. Castelle, Ethel Chappelle, Dorothy Courtney, Anna Cleveland, Frances Comstock, Mrs. M. E. Comstock.

De Monde, Helen, Jane C. De Lange, Helen Dahl, Norma Dearge, Louie Daere, Marion Dean, Reta Dean, Ida Darling, Dorothy Davies, Dollie Davis, Caro De Mont, Florence Du Val, Reba Dale, Pauline De Vere, Henrietta E. Dreyer, Margaret Davis, Laura D. Dunn, Helen Douglas, Alice Donovan, Madge Drew.

Early, Mollie, Madge Edwards, Celeil Eirven, Virginia Elwood, Eleanor Earl, Nellie Elting.

Faust, Gilberta, Nellie Fallon, Katherine Foster, Fern Foster, Eva Fay, Alvin V. Fay, Mrs. Charles Fulton, Beth Franklin, Estelle S. Fausette, Jessie Freses, Alvis Fay.

Gardner, Amelia, Alice Gardner, Jessie Gildimeister, Nance Gwyn, Helen Gilmore, Franklyn Gale, Isabel Gould, E. De Barrie Gill, Marion Glen, Ida Grannon, Florence Gerald, Gay Godfrey, Lucille Gardner, Grace Gibson, Carolyn Greenfield, Susette Gordon, Lilla Gates.

Hayes, Catherine J., Elizabeth Holmes, Kittie Hoffman, Frances Hyde, Helen Harcourt, Effie Hamilton, Mrs. Franklyn Hall, Adelaide Harland, Daisy Howard, Trixie Harris, May Harris, May Hastings, Christine Hill.

Inman, Annie E.

Jameson, Elizabeth.

Kohn, Ray, Mrs. Geo. S. Knight, Maude Knowlton, Eileen Kreimeir, Josephine M. Kroll, Marion H. Kemp.

Lawrence, Harriette B., Christine Langford, Lucille La Verne, Mrs. Steve Lean, Della Lee, Madeline Le Marie, Lucille Loring, Edith Lennox, May Lahey, Jeannette Lowrie, Clara La Mar, Irma Lehman, Lena Lorraine, Lulu Lester.

Minturn, Marie, Phila M. Miller, Clara Moore, Betty Mears, Gertrude Moewing, Lizzie Morgan, Norene Miller, Emma Meffert, Violet Mansfield, Ida J. Manion, Maxine Miles, Marjorie Maxwell, Reeva May, Isadore Martin, Helen Malleon, Adelaide Meinotte, Mattia March, Katheryn Miley, Anna McFarland, Helen McCabe.

Norman, Ida M., Christine Norman, Octavia Neal, Lillian E. Norris, Edna Norman, Hortense Neilson, May A. Nandain, Dorit Newton.

Parkhurst, Nan, Thelma Pinder, Helen Pingree, Bea Prentice, Olive Porter, Jean Parke, Gusatt Penta, A. Parke Patton, Berenice Parker.

Quinn, Roselle, Thelma Quentrieo.

Rafter, Adele, Margerite Rutledge, Esther Rutland, Mrs. Edgeson Robb, Margaret Robinson, Maud Rodney, Leo Remonde, Marion Roth, Margaret B. Richey, Marie Rostell, Louise Reed, Kay Ray, Gay Rhea.

Stuart, Fay, Louise Southern, Sallie Stembler, Dundas Slater, May Sargent, Marie Savage, Mae Sucie, Emily Sivaah, Avita Sanches, Suzanne Seigel, Mrs. Wm. J. Scanlon, Alice Seymore, Sylvia Starr, Mrs. M. Shaw, Florence Smith, Ethel Strickland, May Storey, Jessie B. Sterling.

Thill, Josephine, Mrs. Fred A. Thompson, Clara Thropp, Susie M. Tradelle, Fay Templeton, Cora Tanner, Ethel Trevor.

Veasie, Alice, Allie Vivian, Bertha Van Norman, Bessie Van Ness, Eda Von Buelow.

Wentworth, Laura, Mrs. Harry Wigley, Marjorie Wood, Mrs. F. L. Whittier, Mrs. Larry Westford, Rebecca Warren, Annie Woods, Alice Washburn, Mrs. Joe Williams, Estelle B. Widger, Lenore Waters, Corinne Walton, Isabel Winloche, Carrie Weber, Keith Wakeman, Mrs. Chas. Wellesly, Nella Whipple, Woods Sisters, York, Ethel.

MEN.

Aitken, Spottiswood, Chas. G. Allen, Otto F. Andrie, Jno. Arthur, Geo. S. Archer, Edward Abbott.

Blair, John H., C. Biddulph, Robt. Bond, Earl H. Bronnley, Wm. F. Born, H. Barnum, Homer Barton, Fred Belasco, Eaten Burleigh, Gaston Bell, Geo. E. Brown, Chas. H. Bradshaw, Edwin Baker, Fred't Burton, Alb. Brown, King Baggott, Eugene Brockman, C. A. Briscoe, Edgar Bixley, Harry Bennett, Chas. L. Banks, Victor H. Benardt, Alb. J. Browne, Al. Beasley, P. S. Barrett, Wm. H. Barker, Sparks Berry, Jos. Bonaberger, Jno. Burnett, S. Hanson Beane, Myrtle Birch.

Cilia, Luigi, Allen P. Croilus, J. J. Caldwell, Loring D. Collier, Alex Carr, Thos. W. Crowley, Raymond Capp, Bert C. Carber, Barney B. Coleman, Howard J. Clark, A. R. Carrington, Ridgewell Cullum, Wm. Clifford, Harry Clarke, Wm. B. Carleton.

Doran, David C., Rich'd J. Davis, Dan Dix, Geo. A. Dayton, Dan'l Dove, Leo Dumont, Jos. M. Daniels, Harry T. De Vere, Chas. E. Dalling, Arthur Downing, Jas. Doyle, Chas. Deland, Chas. Dickson, L. S. De Kalb, Wm. Darbin.

Elliott, Arthur, Channing Ellery, Gerald Emerson, Oscar Eagle, W. A. Eustace, Frank Elliott, Billy Everts, W. E. Ely.

Fentelle, Harry, Leo Ford, Jno. Ford, Arthur Forrest, Karl Flynn, G. M. Fennell, Norman H. Field, Ed. Fiske, Hector Fuller, J. F. Fanehaber.

Gardner, Edward, B. H. Gulliand, J. W. Gwett, Jno. E. Gardner, Geo. Gordon, Harry Garritt, Fred C. Gaston, Gilbert Gregory, Arthur V. Gibson, Timothy Grealish, Jos. B. Granby, Wm. F. Gohn, B. F. Grunsell, C. P. Greneker, Frank J. Grandon, Jno. L. Glendon, Geo. L. Gardner.

Holland, Geo., Wm. R. Hatch, Fred Hoodley, Andrew Hamilton, Coulter Howard, H. S. Hevik, Thurston Hall, Franklyn Hall, W. H. Holmes, Leonard B. Hoyt, Forrest Halsey, Walter Hemmingway, G. Fred Hinton, Tom Hall.

Irwin, Thos.

Johnson, Hank, Jno. Jorenae.

Keit, Jno., Karl Krusade, Jno. Kellard, Audrey Kingsbury, Fred Kelsey, Edw. F. Kealey, Otto Krause.

Lloyd, Chas., Geo. Lyman, Ollie Lawrence, Geo. Le Guere, Wilfred Lucas, Bernard Lion, C. S. R. L'Estrange, Rollo Lloyd, Ollie Lamonde, Louis Lindheimer, J. A. Lacy, Wm. Lourella, Harry La Tier, Geo. Leach, Richie Ling, K. Jackson Lamb, Edgar Lewis, David Landau, Robert B. Lennon, Billy Langham, Frank Lyman, Joe. Lewis, J. B. Lust, Jno. Larabie.

Murray, Chas., W. H. Marble, Clark Marlboro, Thos. Meegan, Dave Montgomery, Carrick Major, Burton Mallory, Larry G. Miller, Richard Marston, Armand Melnotte, G. LeG. Mullally, Harry Melville, Fred Montague, Lew Morton, Chas. A. Morton, Jack Marvin, Henry B. Marks, Gus Mortimer, Norbert A. Myles, G. Leon Moore, Jos. Merrick, Tully Marshall, Edward Murray, Baker Moore, R. R. Mallory, Jas. Mace, J. F. Marron, Jas. K. Mills, H. C. Mead, Jno. R. Mack, J. G. McFarlane, Robt. McKay, S. D. Macfarlane, Harry Mack, Dr. F. K. McLaury, J. Harvey McElvoy, Neal McCoy, H. McDonnell, A. E. McLelland, R. H. McLaughlin, C. W. McClintock, Jas. F. McEntee.

Norman, Henry, Lou H. Newcomb, Chas. Newton, Ned Nye.

O'Brien, Jay.

Pryor, Billy, Chas. Pope, Vesta Pezz, Robert Preston, Jack Pierce, Ed Poland, Geo. E. Perolet, Thos. R. Perry, Saml. S. Partello, Walter Pennington, J. Chandler Patterson, W. A. Penn, Wells Plaster, Lem B. Parker, Geo. W. Paige.

Quintard, C. A.

Richardson, Ernest, Joe. Redman, H. C. Robey, Eugene Reed, Willard Robertson, Wm. Reid, L. Ratcliffe, F. C. Redwood, Lawrence Russell, Geo. W. Raynes, Harry Riley, A. E. Rankine, Edw. J. Rich, Ralph J. Ravencroft.

Stratton, Francis J., Elmer C. Smith, Howard Smith, F. Selby, Wallace Sackett, Jas. F. Sullivan, Walter Sanford, Jas. A. Smith, Walter E. Scammon, W. Barston Smith, Karl Schulz, Jos. H. Solomon, Bernard Shields, F. K. Stephens, Paul Scott, Cecil Sackville, E. G. Simons, Giles Shine, O. S. Sallard, Elmer E. Smith, Ross Snow, W. A. Saunderson, J. P. Shaddick, Eugene B. Sanger, Bert Shader, H. A. Schutter, Harry Shannon, Tom Saunders, Stephen Ivor Sainneyes, Sayre and Slattery.

Terry, Jack, Patrick Touhey, Wm. L. Tucker, G. L. Tahman, Richard Tobin, Harry Taylor, T. W. Thompson, Tom Townsend, Cleoden Tisdale, Langley Taylor, Terry and Elmer.

Van Hese, Edward, Harry Van, Jno. Van Aane, B. P. Vernon.

Waxnoser, Rod, Geo. Wharnock, R. Dwight Williams, Gus Williams, J. Walt. Woods, H. Welch, Walter Wilson, Jno. M. Walsh, Chas. Wheelock, Raymond Whittaker, Karl Way, J. H. Wright, Arthur Weld, Fred J. Ward, Johnnie Walker, Chas. M. Walcot, A. J. Williams, Kendal Weston, Lewis Wood, Jos. F. Wagner, Jno. B. Wills.

Young, Jas., Herbert Yost, Pierre P. Young, Zinck, Johann H.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Dorothy Dane, Walter N. Lawrence, Sparks Berry, Franklyn Whitman, Ernest Francout, Harry S. Sheldon, Jas. Corte, Sidney McCardy, F. A. Demerest, Ralph Bell, Frank Rowan.

THE RECORD OF DEATHS.

Mrs. H. M. Smith, known professionally as Sue Smith, who died at Boston last week, had been actively associated with Henry C. Barnabee, Myron Whitney, William Winch, and William Fessenden. With Mr. Barnabee and Arbuckle, the cornet soloist, Mrs. Smith formed the Barnabee Concert company, which toured the country for several years.

Frank Dowson Coyle, who died in New York Dec. 17, was one of the best known of dime museum lecturers. When the phonograph was first invented Mr. Coyle started out exhibiting the machine in the East. He was a pioneer in the field of mechanical amusement devices. He was fifty-seven years old.

Mrs. Anna Randall-Diehl, who died Nov. 29, began her career as a teacher of elocution, writer, lecturer, publisher and editor. Mrs. Randall-Diehl edited and published the "American Shakespeare Magazine," the first publication of the kind in America.

Mrs. Levi Shaw, mother of Mary Shaw, died in Boston, Nov. 24. She was seventy-three years old. Mary Shaw went to Boston the following Sunday, but had to return for the opening performances of *Divorce* at the *Lyric* Theatre, Monday afternoon, Nov. 29.

Honorable Manley Crosby, the father of Walter Hull Crosby, died at his home in Corry, Pa., Friday evening, Dec. 3, aged seventy-five years. Interment was at Forest Lawn Cemetery, Buffalo, Dec. 6. Mr. Crosby was in constant attendance on his father for the last two years.

Mrs. Fanny Lewis Burt, who died at the Mary Fisher Home, Philadelphia, Saturday, had appeared in *If I Were King*, *The Lion and the Mouse*, and with Ethel Barrymore in *The Silver Box* and *Captain Jinks*. She was about sixty years of age.

Clinton B. Fiske, formerly city editor of the New York "Evening Journal" and also of the "American," died at San Antonio, Texas, Nov. 28. For a short time Mr. Fiske was press agent for a New York vaudeville house.

Mrs. Adele Castellanni Tasso, formerly well known in the profession and only child of Mr. and Mrs. Victor Castellanni, of Chicago, died Dec. 1, at Parral, Mexico.

Mrs. Julia Parthenia Malley, who died in Boston Sunday was the mother of William L. Malley, manager of the Thomas Jefferson company. Interment was at Northfield.

John E. Brosnahan, who for twelve years was manager of the Bellows Falls Opera House, died at Bellows Falls, Vt., last week. A widow and daughter survive him.

ACADEMY OF MUSIC
HALIFAX, N. S.

Proposals will be received up to the First of February, 1910, for the **PURCHASE OF THE ACADEMY OF MUSIC, HALIFAX, N. S.** The Academy is in first-class condition and fully equipped with scenery, etc. Proposals to be addressed to

C. C. BLACKADAR, President,
Dec. 18th, 1909 Halifax, N. S.

THE STOCK COMPANIES.

Notes and News of Various Players, Managers and Plays.

Hall's Associate Players are now in their third month at the Grand Opera House, Wheeling, W. Va., and are fast growing to be the most popular attraction in that city. Two plays are offered every week and daily matinees are given, illustrated songs and moving pictures are introduced between the acts. The staff of the theatre follows: Charles Feinler, manager; Claude Nelson, business manager; Clarence Chapman, treasurer; Ed Anderson, operator. Eugene J. Hall's Associate Players, now at the Grand, Wheeling, W. Va., will continue throughout the entire season at that theatre. The roster of the company follows: Eugene J. Hall, manager; John Adair, Jr., press agent; Gertye Collins, Alice Lounsbury, Zula Kilsworth, Alice Clements, Francis Gold; Messrs. Will H. Starkey, Charles Guthrie, Sam Mylie, Charles F. Ward, George Vance, Thomas E. De Pew, Willie Repaid, Gordon Jennings, and Jimmie Hamilton, scenic artist. Will H. Starkey has replaced John Bertin as leading man with the Hall Players at the Grand, Wheeling, W. Va.

A. S. Byron, the popular comedian of the Bijou Stock, Brooklyn, will lay off this week, upon the advice of his physician, to recuperate from injuries which resulted in a strained back while playing in The Two Orphans recently. He will return to the cast next week, playing Caderouse in Monte Cristo.

Aileen May, a successful Western stock player, well known in Seattle, has signed for a special engagement with Frawley's Winnipeg Stock company. Miss May will open in The Girl of the Golden West. The engagement was made through Mark Ellsworth.

Genevieve Russell, the leading woman of North Brothers' company at Topeka, Kan., who has been confined to her bed for the past two weeks, is again at work, much to the satisfaction of her many admirers.

Margaret Siegle, of Scranton, Pa., who was a member of the Poli Stock last season, has joined the Graustark company (Western), and is playing the part of Countess Dagomar.

Mary Stockwell, who joined the Mortimer Snow Stock company as leading woman at Troy, N. Y., is making many friends. Helen Campbell, of Troy, has also joined this company.

George Vance replaced Aaron Honey as character man with the Hall Players at the Grand, Wheeling, W. Va.

CUES.

Karl Jörn, one of the tenors of the Metropolitan Opera House and a member of the Swedish nobility, has renounced his allegiance to the King of Sweden and has taken out naturalization papers.

Mary Pendleton will make her debut in The Arcadians when the play is produced by Charles Frohman at the Forrest Theatre, Philadelphia, Dec. 27.

Stephen Atwell Davis, a seven-year-old boy, is playing the part of the baby with Francis Wilson in The Bachelor's Baby.

Married

BILLINGSLEY—ELLIOTT.—Will Billingsley and Vida Elliott, on Dec. 12, at Des Moines, Iowa.

BOWERS—SHERMAN.—William B. Bowers and Nellie Sherman, at Elmira, N. Y., on Dec. 14.

DIAMOND—GORDON.—James Hill Diamond to Phyllis Gordon, at Toronto, Dec. 15.

DURKIN—FEALY.—James Durkin to Maude Fealy, at Washington, Nov. 28.

IRION—MERO.—Hermann Irion and Yolande Mero, in New York, Dec. 16.

Died

BROSNAHAN.—John E., at Bellows Falls, Vt., aged 40 years.

BURT.—Mrs. Fanny Lewis Burt, 60 years of age, at Philadelphia, Dec. 18.

COYLE.—Frank Dowson Coyle, aged 57 years, at New York, Dec. 17.

McLAUGHLIN.—George W., McLaughlin, 42 years old, at New York, Dec. 18.

MALLEY.—Julia Parthenia Malley, 69 years of age, at Boston, Dec. 19.

SMITH.—Mrs. H. M. Smith, aged 71 years, in Boston, Dec. 16.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

REVIEWS OF THE LATEST OFFERINGS IN AND ABOUT THE GREATER CITY LAST WEEK.

Hetty King Makes Her First Reappearance in Two Years—Sam Mahoney Bathes in Ice Water Before "Prapped" Audiences—Horace Wright and Rene Dietrich Open Joint Engagement—Other Presentations.

Adelaide Keim and Company.

Lisa Clayton informs readers of the programme of her latest sketch, Billy's Sister, that the offering is an "intense playlet." By the words "intense" she undoubtedly wishes to convey the idea that it is a strong dramatic offering of great emotional appeal. If such be the intent of the authoress of so many excellent offerings, she has this time just missed the mark of her aim. Billy's Sister has to do with a weakling whom the writer calls Billy Pemberton, his sister, Jessie, and James Bowen, a stock broker, who years before the opening of the story had tried to ruin Jessie through a mock marriage, and who is now the employer of Billy. The boy has been gambling in the stock market, and has been caught in the swirl of the financial pool to such an extent that he has forged a check on his employer to make up his deficit. The scene of the playlet is in the private office of Bowen, where Billy is discovered bending over the stock ticker in anxious worriment. Jessie drops in for her first morning call upon her brother since he has been with Bowen. She learns of his crime, and sister-like endeavors to shoulder the blame and thus get her brother out of his scrape. Bowen appears upon the scene, and Jessie discovers him to be the man who had crossed her path so unpleasantly years before. He again declares his "love" for her, and it is here that Miss Clayton misses her mark so glaringly. The make of this man a perfect brute, without moral conscience or qualms, a man who would ruin an innocent girl just for the pos-sessing of her, a man already married. She makes him again cry out his lust (for such it must be), and she makes him tell the girl that he will yet possess her. And then she has this innocent, pure minded and beautiful girl offer herself on the altar of sacrifice to this man for the sake of her brother, after declaring in pantomimic gesture that she hates this man Bowen and loathes his kind. The brother is told by the sister of her intent, and he springs at Bowen in a rage, offering to go to prison for his crime and declaring that his sister shall not sacrifice herself. Brother and sister are left alone, and again the weakling asserts himself and cries out his gratitude to his sister for her generosity. Bowen returns and bids the boy to leave them. He shows a newspaper clipping announcing his wife's death, and as the brother returns laden with money to repay his employer, the sister rushes into the arms of her would-be seducer and tells him that she loves him. Billy's return of good fortune is explained by a mistake in his broker not having bought until the stock was at a lower figure than Billy had thought. Women are and always have been credited with being incomprehensible, and perhaps they are, and Miss Clayton may have drawn another character of her own sex that is true to life. But how any high minded woman could love a vulture in the shape of a man such as this Bowen is pictured, is past comprehension. She is not an ideal woman, at least, and Miss Clayton has missed a fine opportunity. She has also drawn a beautiful example for those loose morally inclined, "Do as you please and be forgiven," as to the acting, Miss Keim gave a really excellent portrayal of the unselfish girl, and her reading of a part of the lines wherein she told her brother of how she had cared for him from his childhood, touched the chords of human remembrance in no uncertain way. Allen Murname played the part of Bowen in a conservative manner that was quite pleasing, making the part less abhorrent than it might have been. Chauncey W. Keim succeeded admirably at times in picturing the weak character of Billy, but in his strongest scenes he lost control of his voice and showed a tendency to "rant." The Bronx Theatre audience on Thursday night applauded the acting most generously, and the incongruities of the playlet were evidently unnoticed.

Hetty King.

Following the appearances of Vesta Tilley last season, Hetty King's appearance here this year is given an added interest, although the latter may be said to work at a slight disadvantage owing to the undoubted popularity of Miss Tilley with American audiences. And though they are both male impersonators, each has a different method, and each assumes characters that are somewhat unlike those used by the other, hence comparisons are hardly fair. Miss King dresses her parts in quite as dapper a manner as does Miss Tilley and her appearances as the typical London Beau Brummel are most becoming to her and she wears her clothes remarkably well. Her first character impersonation was that of a seaside youth who appeared in a natty blue sack suit, single breasted coat, straw hat with black band, patent leather shoes with white tops and black buttons, black four-in-hand tie and high collar. The accompanying song, "Bobbie the Seaside" was quite tuneful and on the whole the number was pleasing. This was followed by Miss King's appearance as a young naval officer, for which character she wore a dark blue naval officer's uniform. Next she was seen as a young chap in morning walking suit consisting of a black cutaway one buttoned coat, top hat, drab waistcoat with white facings, gray four-in-hand tie, patent leather shoes with drab tops, gray suede gloves, violet boutinierre, monocle, and walking stick. "In the Park" was the song rendered, it also being quite tuneful and typically English. The closing number was a semi-dramatic rendition, consisting of a recitative and of song entitled "My Birthday." Conventional evening clothes of faultless cut and fit were worn, while a half stage C. D. F. set was utilized. The song was about the twenty-first birthday of a society lad who joyously anticipates his coming liberties as a full grown man as well as the happiness of spending his own fortune. He picks up a letter left for him by his father and to his horror learns that the latter has lost his money through speculation. A telephone bell rings and the boy is told that his parent had "accidentally" shot himself and is dead. The story ends here with the youth bowed down by his disappointment and sorrow. Miss King not only held the interest of her auditors, but showed that she has the ability to do serious work quite as well as she can the lighter and amusing characterisations and she is deserving of praise for her restraint in the latter part of the impersonation and for not reverting to melodramatic methods. An encore was called for on Wednesday night and the artist responded with an old favorite of her's, "Going Away," in which song she impersonates the character of a British sailor who is about to start forth on a sea voyage. The dance, though not typical of the sea, was dainty and pretty to watch and the audience seemed to forget that it might as well have been done with skirts as in sailor's trousers. The act ran thirty-two minutes, including the encore number, a long time for the usual vaudeville offering, but not for Miss King.

The Five Mischiefs.

The Five Mischiefs, consisting of Montie Arbo, the "chief mischief," and Elmo Carroll, Aubrey Quintin, Muriel Harmon and Julie Bradford, were presented for the first times in New York by Luella Lockwood Moore, the composer of the songs and author of the act, at Keith and Proctor's 125th Street Theatre last week. They opened in one with "We Dearly Love the Winter Time," special white costumes and tam-o'-shanter hats being worn by the four girls, Miss Arbo wearing a military cap. Cotton snowballs were thrown out to the audience during the number, allowing Miss Arbo to make a change. She returned while the girls retired for a change, and rendered the first verses of "Love Beams," the girls joining her upon their return. Small electric bulb lights were used at the end of the song with darkened stage for a special effect. The four girls wore pink silk dresses, cut decollette, and having a lace effect over the whole, while the principal wore a white satin gown with fine lace applique work. "Woman, Lovely Woman," with a dance, was rendered. A "kid" number came next, the four girls appearing in white knee length flounced dresses, with blue ribbons about their waists and on their hair. Pink hose and slippers completed the costume. Each girl carried a small toy lion like a "Teddy bear" and a dance by them gave Miss Arbo a chance to change to a similar costume, except that she wore a pink sash and ribbon. "Don't You Wish You Had a Baby Lion?" was the closing song, the eyes of each lion lighting up with a different color. The act scored a big hit on Wednesday evening, and is deserving of every success.

In the Rain.

Lisle Leigh, assisted by Charles Arthur, appeared in a sketch, entitled In the Rain at the Fifth Avenue Theatre on Sunday, Dec. 19. The piece was written by Frank Ferguson and was handsomely staged and admirably played. The scene represents a luxuriously furnished interior, with a realistic rainstorm without, and a late hour of the evening by way of atmospheric touches. Richard Forrest, a young bachelor, is about to leave the house to attend a dinner party at a neighbor's in the village. He gives you to understand that the place is infested by burglars, notably a Titian-haired female Raffles. As he changes his clothes in an adjoining room, enter Marie Warrington, a vivacious, red-headed young widow from the city, who is also invited to the dinner, but finds no conveyances awaiting her at the station, and so gropes her way in the rain over the country roads, and mistakes Forrest's house for that of her host. Of course, Forrest mistakes her for Lady Raffles, and to promote the mistake, she plays the part with amusing effect until the mistake is cleared up by a telephone message from the host, who has called at the station in his machine and found Marie gone. The complication is exhilarating and the action in the main is rapid. The early incidents might be rewritten with a little more regard to style, as well as probability, and by their lack of clean-cut dialogue served to delay the interest inspired by the turning of the tables on Forrest by Marie. Miss Leigh played the character with appropriate dash, and she was well supported by Mr. Arthur.

Sam Mahoney.

Exponents of cold water bathing will find a most happy example in Sam Mahoney, who made his first metropolitan vaudeville appearances at Keith and Proctor's Fifth Avenue Theatre last week. In fact Mr. Mahoney practices his theory of bathing, not once but twice daily in iced baths. His act is one of the most sensational of the season, and though it is merely an exhibition of physical endurance it is interesting as such. The curtain rises on a full stage with lights low, showing a night scene in the frigid zone. A spot light placed in the musicians' pit throws a series of light effects upon the rock drop evidently supposed to represent the Northern Lights, but looking more like a scenical motion picture effect. As the lights were slowly raised the iced pool in the middle of the stage was exposed to view, and the figure of Mr. Mahoney was seen to rise from the blue and chilly depths. He emerged from the tank and calmly seated himself upon a cake of ice, after which he made a brief speech about his accomplishments as a physical culturist, and then went through a series of exercises, returning thereafter to the pool where he sported about with his ice cakes in gleeful fashion, slowly disappearing beneath the water and ice at the close of the act. He stayed in the tank for about six minutes on Tuesday afternoon and the whole act ran about eleven minutes. Like other "freak" offerings, this one will hold the interest as long as the public yearns for cramped amusements.

Granville and Rogers.

Coming from the West, where they had become big favorites, Granville and Rogers, who style themselves as "The Two Odd Fellows," made their metropolitan debut at the Bronx Theatre last week and won instant recognition. In fact they gained the favored good will of the Thursday night audience after the opening song and dance. One of the pair garbs himself in an eccentric black Eton suit, with an odd Frenchy high hat, his trousers being baggy at the thighs and knees and tight fitting at the ankles. The other appears in straight sack suit. Their dancing is exceptionally good and the patter comedy lines and business are most amusing. "It's A Long Lane That Hasn't Got a Turning" proved a good comic song; while the rendition of "Life Is Only a Gamble, Don't You Know," and the duet "Close Your Bright Eyes" were each effectively accomplished and greatly enjoyed. The straight man changed to evening clothes at the finish. They received three bows on Thursday night and a comedy speech caused a good laugh afterward. Granville and Rogers may be said to have "arrived" and for an "indefinite" period. Why go abroad when so many good acts like this are playing over here?

Alice Mortlock and Company.

Alice Mortlock, assisted by Arthur Jennings and Moto Tabahash, presented a bright sketch entitled Billie's Girl at the Bijou Theatre, Orange, N. J., last week. The scene is in the rooms of two college chums, most artistically decorated with pendants, pictures, pillows, etc. Billie is courting two women at one time, Miss Van Cortland and Pearl Dewdrop. During Billie's absence Miss Van Cortland calls and is taken for the actress, Pearl Dewdrop, by Billie's chum. Many amusing situations follow and the chum makes love to the lady and is accepted. Miss Mortlock, as Miss Van Cortland, is a charming blonde, rather demure at first, but when she throws aside her reticement to impersonate the actress, her comedy is good, and she keeps her audience in an uproar. Arthur Jennings adds mirth to the success of the sketch and his appearance and comedy is very pleasing. The novelty of the cast is a "real" Japanese actor, Moto Tabahash, who comes as a pleasant surprise, and he seems really at home with his broken English. The sketch is full of laughs and was well received by the audience, receiving three curtain calls. GEORGE S. APPLEGATE.

Horace Wright and Rene Dietrich.

Billed as "the Somewhat Different Singers," Horace Wright and Rene Dietrich more than established their right to such a title last week at the Hudson Theatre, Union Hill, N. J. The entire act is in one, and Mr. Wright makes his entrance as an Italian, singing "La Donna Mobile." Miss Dietrich enters at its conclusion and enough dialogue follows to furnish a theme to hang the songs up on. Miss Dietrich's song was "I'm After Madame Tetrazzini's Job," which showed her delightful and cultivated voice to exceptional advantage. In straight makeup Mr. Wright sang Gus Edwards' hit, "My Old Lady" with great expression, and "By the Light of the Silvery Moon" closed the act. This entertaining couple managed to get a volume of comedy out of the last song, and its tuneful refrain was so harmoniously handled by them that they took repeated encores. The act is a most pleasing attraction in one, and should be in demand by managers everywhere who demand a high-class offering.

Healy and Meeley.

Presenting a comedy tramp acrobatic tumbling act in which they have been scoring big hits out of town, Healy and Meeley made their metropolitan vaudeville debut at the American Music Hall last week and repeated their former successes. Both are garbed in grotesque tramp make-up, and their feats of tumbling, bounding and head and hand balancing were generously applauded. One of the team did some good hat and stick juggling that was also appreciated. They use a special set showing the interior of a barn with straw plentifully spread about the floor. At the back a cutout drop shows a hay loft, with a country landscape in the distance. For good rough and tumble comedy the act is deserving of nothing but praise, and the comedians deserve credit for getting away from the usual monotonous run of similar acts.

Leona Samplner.

Leona Samplner made a favorable impression on the Sunday audiences at the Fifth Avenue Theatre, Dec. 19, in a number of clever imitations and her own singing of a pretty air with a Spanish tempo. She gave a higher characteristic imitation of James T. Powers in his song, "How Did the Bird Know That?" from Havana, and was repeatedly recalled for her realistic copying of the eccentricities of Eva Tanguay in various of her song hits, as well as her good work in reproducing the peculiarities of voice and manners of other popular entertainers. She has command of a well trained voice and executes some vocal difficulties with marked skill.

MORRIS MEYERFELD TALKS.

Morris Meyerfeld, president of the Orpheum Circuit, arrived in San Francisco last week and in an interview said: "I am in 'Frisco for a short time only, for I go to Los Angeles to watch the construction of the new Orpheum. Martin Beck and I have just signed a contract for a new Orpheum Theatre in Winnipeg in the best part of the town, near Portage Avenue, which is the principal street. From Winnipeg Mr. Beck and I went to Duluth, where we are building a new Orpheum, and thence we travelled to Chicago to attend the meeting of the western vaudeville managers. There we took over the old Des Moines or Majestic Theatre and rechristened it the Orpheum. The next stop was New York, where we attended a meeting between the Western Vaudeville Association and the United Booking Offices. The booking and territorial contracts were renewed and the relations between us cemented. Indeed, there never was any misunderstanding and talk to the contrary is absurd. While in New York we also took over the houses in Birmingham, Chattanooga and Nashville, formerly operated by the Southern Amusement Company. This gives us thirty-five theatres of our own. After leaving New York, I went to Cincinnati, where we took over the new Columbia, one of the handsomest theatres in the world. I also visited Indianapolis, where the Grand Opera House has just been reconstructed for us. I stopped in Kansas City to look over our theatre there, which is in course of erection. As to the Garrick, I want to say that it will open as soon as the new Columbia Theatre is finished, with a change of bill weekly. Of course, we will redecorate the entire house. The programme will not be the same as that seen at the Orpheum, as the bill each week will consist of four acts brought down from the Northwest and four started through the Northwest from here. I have not fully decided as to prices, but think they will be the same as at the Orpheum."

BEATRICE INGRAM'S SUCCESS.

Few legitimate actresses who have entered the vaudeville field have made the sudden rise from vaudeville obscurity to notable prominence that Beatrice Ingram has during the past few weeks. There are two reasons that are most apparent. In the first place, Miss Ingram is an actress of exceptional ability, magnetism, attractiveness and well schooled experience. In the second, she has a remarkably good vehicle, Porter Emerson Browne's playlet, The Duchess, being a little gem of one-act play writing. There was not a critic, either on any of the theatrical journals or connected with the daily press, who commented upon the act and Miss Ingram's work, during her first week in the greater city, that did not go to considerable pains to praise both the offering and the acting of the "star" and her supporting company. It is such presentations that go to make the vaudeville profession a respected and admired branch of theatricals, and it is to be hoped that many more offerings of this kind will be seen upon the variety stage during the coming seasons.

GRAND OPERA IN VAUDEVILLE.

Percy G. Williams is negotiating with Alexander Bonci, the famous tenor of the Metropolitan Opera company, for a limited number of appearances on Sundays at the various Williams' houses in Greater New York. The plan as outlined provides that these appearances shall be made at the finish of Mr. Bonci's regular operatic season next April. Both Mr. Williams and Mr. Bonci are enthusiastic over the plan, which originated as a result of Mr. Bonci's announcement in the public press that he believed opera should be placed within the means of every one. Mr. Williams quickly saw the possibilities of such an idea, and approached Mr. Bonci with a plan whereby the famous tenor would enter into a sort of co-partnership arrangement providing for the services of the singer himself and a selected supporting company of operatic stars in a series of Sunday concerts. Bonci is probably one of the highest paid stars in the operatic field. The concerts are to be given Sunday afternoons in the different vaudeville houses under Percy G. Williams' management, commencing as soon as the grand opera season closes. It will be the first attempt to put grand opera within the reach of the masses, as under the present system of high prices many music lovers are denied the luxury.

SING IN CAFES FOR CHARITY.

When Sophie Tucker announced her intention of singing in the cafes at Indianapolis to raise money for the Star Santa Claus Fund, several others on the bill at the Colonial last week asked to be allowed to assist her. So at noon on Dec. 15, when she appeared for the first time at the Marion Club, Miss Tucker was accompanied by Hardeen, the handcuff expert; Willa Holt Wakefield, Felix and Caire, and Violinsky. The little company arranged a complete vaudeville bill which they presented wherever they appeared during the week, and the voluntary contributions were turned over to the fund. They gave their services gratis and no expenses were connected with the plan. At 6 p.m. the same day, the company entertained the patrons of White's Restaurant, and they also entertained the after-theatre parties at the Claypool Antrium on another evening.

A QUICK RISE IN VAUDEVILLE.

Few vaudeville acts have risen as rapidly as has that of John R. Gordon, Arthur Pickens and company, who are creating a furore of laughter wherever their clever comedy sketch is being seen. Recently after a week at the Fifth Avenue, New York, on closing a long Sunday night's bill, they fairly "ran away" with the entire programme. They are playing United time and have been headlined at Dayton, Ohio; Scranton, Pa., and Harrisburg, Pa.

BIG ACTS PLAYING S. AND C. TIME.

The following acts are among the Sullivan and Considine features this season: George B. Reno, Sydney Deane, Carlyle Moore, M'Intosh Troupe, Rees Prosser, Bessie Valdare Troupe, Lawrence Crane, and the Phantastic Phantoms.

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Columbia Theatre, St. Louis, Mo.
Harry Davis' Grand Opera House, Pittsburg, Pa.
Orpheum Theatre, Oakland, Cal.
Shea's Theatre, Buffalo, N. Y.
Mary Anderson Theatre, Louisville, Ky.
Moore's Temple Theatre, Detroit, Mich.
Orpheum Theatre, New Orleans, La.
S. Z. Poli's Theatre, New Haven, Conn.
Grand Opera House, Indianapolis, Ind.
Keith's Theatre, Columbus, O.
Orpheum Theatre, Kansas City, Mo.
Bennett's Theatre, Montreal, Can.
Majestic Theatre, Milwaukee, Wis.
Keith's Theatre, Providence, R. I.
Orpheum Theatre, Omaha, Neb.
Percy G. Williams' Orpheum Theatre, Brooklyn.
Grand Opera House, St. Louis, Mo.
Shea's Theatre, Toronto, Ont.
Orpheum Theatre, Denver, Colo.
Keith's Theatre, Cleveland, O.
Orpheum Theatre, St. Paul, Minn.
Percy G. Williams' Alhambra Theatre, N. Y. City.
Haymarket Theatre, Chicago, Ill.

Keith's Theatre, Syracuse, N. Y.
Orpheum Theatre, Minneapolis, Minn.
Chase's Theatre, Washington, D. C.
Orpheum Theatre, Memphis, Tenn.
S. Z. Poli's Theatre, Hartford, Conn.
Bennett's Theatre, Hamilton, Can.
Bennett's Theatre, Ottawa, Can.
Colonial Theatre, Lawrence, Mass.
Trent Theatre, Trenton, N. J.
Orpheum Theatre, Reading, Pa.
Orpheum Theatre, Easton, Pa.
S. Z. Poli's Theatre, Worcester, Mass.
Orpheum Theatre, Harrisburg, Pa.

Orpheum Theatre, Duluth, Minn.
Orpheum Theatre, Allentown, Pa.
Colonial Theatre, Norfolk, Va.
Hathaway's Theatre, Lowell, Mass.
Hathaway's Theatre, New Bedford, Mass.
Auditorium Theatre, Lynn, Mass.
Lyric Theatre, Dayton, O.
S. Z. Poli's Theatre, Springfield, Mass.
Majestic Theatre, Johnstown, Pa.
New Columbia Theatre, Cincinnati, O.
Keith & Proctor's Fifth Avenue Theatre, N. Y. City.
Orpheum Theatre, Salt Lake City, Utah.

Keith's Theatre, Boston, Mass.
Proctor's Theatre, Albany, N. Y.
Orpheum Theatre, Sioux City, Ia.
Keith's Theatre, Utica, N. Y.
Olympic Theatre, Chicago, Ill.
Proctor's Theatre, Newark, N. J.
Orpheum Theatre, Spokane, Wash.
Percy G. Williams' Greenpoint Theatre, Greenpoint, Brooklyn.
Orpheum Theatre, Seattle, Wash.
Moore's Temple Theatre, Rochester, N. Y.
Orpheum Theatre, Portland, Ore.
Kernan's Maryland Theatre, Baltimore, Md.
Orpheum Theatre, Des Moines, Ia.
Proctor's Theatre, Troy, N. Y.
Orpheum Theatre, Birmingham, Ala.
Percy G. Williams' New Bronx Theatre, Bronx, N. Y. City.
Orpheum Theatre, Ogden, Utah.
S. Z. Poli's Theatre, Bridgeport, Conn.
Orpheum Theatre, Winnipeg, B. C.
Broadway Theatre, Camden, N. J.
Grand Opera House, Evansville, Ind.
S. Z. Poli's Theatre, Waterbury, Conn.
Orpheum Theatre, Lincoln, Neb.
Dockstader's Theatre, Wilmington, Del.
Lyric Theatre, Mobile, Ala.
S. Z. Poli's Theatre, Scranton, Pa.
Hudson Theatre, Union Hill, N. J.
Orpheum Theatre, Atlanta, Ga.
S. Z. Poli's Theatre, Wilkes-Barre, Pa.
Chicago Opera House, Chicago, Ill.

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AMERICAN MUSIC HALL.

Pauline and Omoui shared the electric sign honors here last week, and the former repeated his former series of hits at this house. In fact the large audience present on Wednesday afternoon seemed as greatly interested in his feats of stage hypnotism as ever, and those who had seen him before voted him as remarkable a man as they did the first times they saw him. At least so may he be judged to be the consensus of opinion if the remarks of many may be taken as a criterion of the whole. His act was followed in its running order since Pauline was last seen in town, but his feats remained about the same. He now gets down to the real portion of his experiments in stage hypnotism sooner than formerly, greatly improving the act as an entertainment. It can be safely said that there is no one in a class with Pauline in his own line and his personal magnetism, fine stage presence and exceptional pleasing appearance and manner serve as a fine example for any actor to follow, either in vaudeville or the legitimate. Omoui went through his usual feats and again proved a big laughing hit. He was a bit tardy at this performance, but his trainer succeeded in putting him through his paces, and without the use of a whip. His act has been changed in the general routine and it is now greatly improved as a consequence. He walked upon stilts in addition to his cleaning and his riding with one hand and one foot upon the handle bars. The Wrae Trio pleased with their dancing, which pleased greatly and Neely came next. (See New Acts). Jack Terry and Mabel Lambert made a big hit with their travesties upon English and American types. They costume the act particularly well and take as a burlesque is most amusing and entertaining. The types included a London cabby and an English girl of the "rapid" proclivities, two cotton operators from Lancashire, an English impression of an American girl and an American conception of an English lord, closing with an impersonation of a Costermonger and his sweetheart. Junie McCree and company again caused much mirth with The Dope Fiend, and Mr. McCree's familiar characterization proved as humorous and as typical of this actor's former efforts as ever. His support included Ina Miller, Marie Lambert and Richmond Huchins. Joseph F. Sheehan sang three Irish songs, including "Be Me Mr of All Those Endearing Young Charms" and "The Wearing of the Green," and the way his efforts were applauded proved that the singer is a warm favorite with the public as he has been for many years as well as demonstrating the affection of the public for such wholesome ballads. The Hawaiian Trio with Toots Paka were applauded as few musical acts are, and the renditions upon the guitar of "The Mocking Bird," "Erin's Tenderly" and "The Stars and Stripes Forever" were received with almost unbounded enthusiasm. After the Hula Hula dance of Toots Paka, the trio were called out for five bows and an encore, with three more bows to follow. The trio now has three men besides the girl dancer. Montgomery and Moore followed with their unchanged act. At the finish in one they gave a short burlesque on Toots Paka and the Hula Hula dance which was very funny. Mr. Montgomery travestying the dancer and Miss Moore taking the part of the guitar player.

COLONIAL.

Hetty King returned to town for the first time in two years, making her reappearance at the Colonial last week as the headliner. (See New Acts). The rest of the bill was most entertaining, a equal thing at this house, and the audience on Wednesday night was enthusiastic in its appreciation of the offerings. The Flying Martins opened with their wonderful aerial feats, and as was to be expected were applauded throughout their act in spite of the position. Kenney, McGahan and Platt were on next, they too, scoring a goodly hit with their singing and comedy lines. The Four Hastings kept the house in a constant uproar, and the Four Hoosiers once more proved to be a laugh producing act, while the dancing of all four was enjoyed. Charlie Case gave part of his monologue which he has used during the past season, combined with a lot of new material all of which was most amusing and his droll delivery and reserved manner kept the house in fine fettle during his all too short stay before the lights. Charlotte Parry and company in The Comstock Mystery held the intense interest of the audience throughout the presentation of the dramatic offering and Miss Parry's protean work in seven characters proved her ability as a most versatile and excellent actress. Reginald Parry and Frank Brink gave good support. Lasky's Imperial Musicians came after the intermission and the act was as enjoyable as ever. The special novelty number, "A Farmer's Visit to the City" was as big a hit as heretofore and the closing in one held the interest to the finish. Pringle and Whiting following Miss King, scored a very heavy hit. Their new act is quite out of the usual run of such singing and talking comedy acts, and the opening number, "I Could Never Do a Thing Like That," served to win those out front from the very start. The other songs included "If I Had the World to Give," "Daniel McGhee," a "coaking" Irish song, and "My Friend Angelo." The Dankmar-Schiller Troupe closed the bill as effectively as they have so frequently ended vaudeville performances of late.

MORRIS' OPERATIONS IN THE WEST.

William Morris, Western, Inc., will open a theatre in Los Angeles, Cal., on Sept. 1, 1910, it is announced. Walter Hoff Seeley stated last week that if the company could not lease a theatre in that city it would commence the erection of one shortly. Salt Lake City will also have a $250,000 house, as formerly announced in THE MIRROR, this to be erected by Samuel Newhouse, and to be leased for a period of twenty-five years by the Morris corporation. Mr. Seeley announced that they have theatres in course of construction in Denver and Omaha, and one under lease in Kansas City. The Omaha house is to be opened on Feb. 22. The San Francisco theatre now in course of erection is to be ready for occupancy by Aug. 1 next. The Morris corporation already has theatres in Oakland and Portland under lease, and expects to have theatres in Seattle, Tacoma, and Spokane.

AGAINST SUNDAY PERFORMANCES.

The churches of the Walnut Hills District, Cincinnati, Ohio, took a vote on Sunday, Dec. 12, against Sunday performances at the Orpheum Theatre in that city. The ministers stated that they would personally appeal to Mayor Galvin of Cincinnati.

K. AND P.'S FIFTH AVENUE.

On Tuesday afternoon the Fifth Avenue audience was about the most chilling congregation of "show me" folks that has been seen in a local vaudeville house in the past couple of seasons. For two numbers they just sat and watched in almost utter silence like a crowd of "wise" agrats, and at times they just dared Katherine Nelson and Elizabeth Otto to make them applaud or laugh. One possible cause for this frigidity on the part of the payees for enlightened and mirthful entertainment, lay in the fact that the house itself was more near the North Pole mark of theometrical endurance than of Equatorial balminess, in fact the theatre was so draughty, and has been on each Tuesday afternoon ever since Pa Frost set his first toe in town, that furs and top coats might be offered in the place of the breezy Summer fans and ice water. And so man is ready to laugh when his "inards" crave for warming refreshment, although he might applaud by way of exercise. As to the bill, it was pleasing from start to finish. The Four Koners Brothers opened with their hoop rolling, diabolo juggling and boomerang throwing stunts. They closed fairly well with the ignited diabolos, but should have received a bigger hand than they did. Then came Nelson and Otto, a very bad position for these clever girls. The opening song, "I'm Glad That You Are Fond of Me, for I'm Awfully Fond of You," is not a particularly good number to start off with, and a more lively air would help matters greatly. The orchestra might bring them on or they might enter with darkened stage and allow the orchestra to swing into the air with Miss Otto. The other songs were "I'm Not Homesick for Germany," and "I Don't Want to Play With You Any More." The piano selections included an impression of a German trying to play "In the Good Old Summer Time," a child trying to sing "Rings on My Fingers," varied renditions of "Alice, Where Art Thou Going" and variations of Rubenstein's "Melody in F." With a warmer playhouse, a better position on the bill and with somewhat better songs for Miss Nelson, this clever pair of entertainers should have been one of the biggest hits of the bill, as they always have been since they entered vaudeville about a year ago. Belle Blanche rendered her usual list of "impositions" on the following players: Irene Franklin singing "Red Head," George W. Munroe, Jack Norworth and Nora Bayes singing "Shine on Harvest Moon," James T. Powers singing "How Did the Boy Know That" from Havana, Marie Dressler rendering Yola," and Eva Tanguay singing "That Would Never Make a Hit With Me" and "I Don't Care." As to which was the nearest to unreality it would be hard to guess. Frank "Slivers" Oakley, assisted by Artie Hall again was as amusing as heretofore and the baseball pantomimic travesty proved correctatingly funny. Benjamin Chapin, supported by William Clifford, Baker Moore, Master Joseph Groves, Miss Jamison and Louise Everts was seen in Mr. Chapin's one act drama, At the Waltz House. As hitherto, Mr. Chapin gave a wonderfully life-like impersonation of President Lincoln, as he has been pictured to us by historians and artists. Mr. Chapin has a most sympathetic voice, which he uses to particularly good advantage in this part, and he displays acting ability of a high order. It is to be regretted, however, that he stoops to such methods for applause winning as he does at the close. Posing with the American flag was probably somewhat out of Lincoln's character. Charles and Fannie Van were again most amusing in their skit, A Case of Emergency. Sam Chip and Mary Marble scored heavily with In Old Edam, supported by John W. Dunne. They are now using "If I Only Had a Leming Pie," a tuneful number, "Geography" and "Gee, Ain't I Glad I'm Single." Sam Mahoney (See New Acts).

BRONX THEATRE.

Two acts new to the city were presented at the Bronx last week. Adelaide Keim and company presented a new sketch by Una Clayton, entitled Billy's Sister, which was favorably received (see New Acts), and Granville and Rogers, a team of singing and talking comedians, made their metropolitan bow (see New Acts). Ben Beyer and Brother, comedy cyclists, opened, and their eccentric and trick riding met with favor from the start. The feat of two men riding on one unicycle was applauded loudly on Thursday night. Paul Quinn and Joe Mitchell were as funny as they always have been in their skit, Lemon City. The Three Keatons, Joe, Myra and Buster, were a big laughing success in third position. The slapstick methods of Joe and Buster and the throwing and tossing about of the little chap by Joe caused no end of mirth and laughter was constant throughout the act. Buster's rendition of "Father Brings Home Something Every Day" and the saxaphone playing of Myra were greatly enjoyed. The skit has been altered and improved somewhat since it was last seen in town and several new comedy stunts were noticed. Gus Edwards' Blonde Typewriters, with Johnny Stanley, were quite as enjoyable as ever, and the musical numbers were all appreciated. The songs included "Dictation," "Flirtation," "Schoolmates," "Yours Truly, Kid Dooley," "Does Anybody Want a Blonde," "Fishing for a Hubby" and "Bye, Bye, Dear Old Broadway." The girls who scored in the act were Hazel Robinson, Bessie Gibson, Lillian Walker, Ethel Irving, Isabelle Crawford and Ruby Norton. Max Gruber's Animals were as entertaining a trio of mammals as has yet played this house, and the elephant, horse and pony were each applauded for their respective work. George W. Cooper and William Robinson, coming next to last, made one of the big hits of the bill, their renditions of "Who? Me!" "Who Do You Love?" and the Yiddish "coon" number being exceedingly humorous. Spissell Brothers and company closed the proceedings with their series of comedy acrobatics, not only holding the interest of the audience to the finish, but keeping every one in such fine good humor that the entire bill seemed all too short. Such is the skill of the good booking manager. The tumbling of the Spissell Brothers and John Russell is away above the average, and the cleverly constructed props and trick tables, etc., make the act one of the most novel before the vaudeville public. Constance Fowler assists in the comedy element.

DEVRIES TIME FOR MORRIS.

Sam De Vries, of Chicago, has moved over to the William Morris, Inc., offices in that city and has taken with him thirty-five weeks of the De Vries time. The contract said to have been drawn up between Morris and De Vries is to run for five years. J. C. Mathews is the Chicago representative of the Morris faction.

ALHAMBRA.

The Kemps opened the bill. Kemp is now singing "Who's Who, What's What" to good effect. A. O. Duncan with his pithy terse vernacular followed easily, overcoming the early position. He is now using a cigar in the finish, which is in one. His song, "You Be True to Your Country and I'll Be True to You," is a patriotic number and a good finale. The Makarenka Troupe in Russian singing and dancing scored, because of the singing of one of the men and the startling dancing of another. Hoey and Lee literally "stopped the show," and could have taken repeated encores. Their dialogue is mostly the same as before, and the parodies included "Rings On the Fingers," "Carrie," and Lauder's selections; also one called "My Dream of the U. S. A.," using the names of all the cities and States in a novel manner. Harry Liston and Anita Lawrence came just before intermission, and their light comedy act proved most entertaining, although they met with some difficulty following Hoey and Lee. They should adjust the lamp-black of the street door so it won't be so prominent. As it is now it injures their exit. Edmund Stanley and company opened the intermission and offered a pleasing singing act. The plot is slight, just enough to carry the songs, and is billed as an adaptation from Lalla Rookh. The operatic selections were exceptionally well rendered by not only Mr. Stanley, but his most able support in the persons of Hortense Mazarett (contralto) and Othelia De Moss (soprano). They finished in one, during an atrocious noise behind the street drop due to setting the next act. If they will secure a more pleasing selection for use in one the act will create even a greater impression. It is not strong enough to follow the preceding selections. Harry L. Tighe and His Collegians followed in Books. He suffered from a bad cold, but managed to turn it to a good comedy end. Gus Edwards, assisted by "my brother Lee," received a hearty Harlem welcome, and offered mostly new selections. They were all whistling hits, and included "By the Light of the Silvery Moon," "Just Because You're a Poor Little Girl," and "Vass Iss Los Mit Louie." The latter was written with lines for the audience to sing, and they weren't slow to adopt them. "Schoolmates" was sung by Lee, the refrain being taken up by Gus and a woman in one of the boxes. A new version of "Cuban Love" was also a feature. Annette Kellermann closed the long bill, and proved her popularity in Harlem by holding the entire audience. In fact, patrons came in just before her act, ostensibly to see her act alone. On Thursday night she was compelled to return and do an "encore dive." The business here still continues phenomenally large.

UNION SQUARE.

Vaudeville at Keith and Proctor's Union Square continues as an adjunct to the pictures. The first half of the week (13-15) the bill was disappointing even for second-class houses. The Whalen Four could scarcely get a "hand," and Charles Clarence in a rapid monologue was barely tolerated. Chief Dark Cloud and company in a dramatic sketch was decidedly amateurish. For the last three days Millard Watson (see New Acts) was a welcome hit. The Bennett Trio, acrobats, were too slow, and the Five Mischiefs, five dancing and singing girls, with a man who appeared at some performances. This week, first half, Boudini Brothers, John Mayne and company, the Robinson Trio, and Kleen, the hypnotist. Last half: Wink and Noble, Proctor Sisters, Will C. Cowper and company, and Gregg's Circle of Death.

KEITH AND PROCTOR'S 125TH ST.

During the first half of the week the following acts appeared: Willard Watson, who scored with his monologue, Newhoff and Phelps in their dramatic skit, which held the interest of the Wednesday evening audience most capably, Keeyon and De Garmo in their trick acrobatic act; the work of both the man and the girl is exceptionally good and the contortion feats of the latter and her skill in balancing upon the trick frame supported by the man were generously applauded. The Five Mischiefs (see New Acts). Marie Saunders and company were seen in their act, which also scored. The bill for the last half included: Kenyon and De Garmo, Chief Dark Cloud, Harvey and Harvey, Lester Bernard, and Lillie Allright and company. Business was up to the usual standard.

PROGRESS OF N. Y. V. AND M. P. CO.

The New York Vaudeville and Motion Picture Company, under William Gane's management, will play vaudeville in the Baltimore Lubin Picture Theatre commencing Dec. 27. It will be enlarged in the effort to play the best possible attractions. Sig Wachter and Mr. Gane are now making a tour of the eighteen houses in their control, with a view to enlarge those possible to entertain vaudeville features. Seven of these houses are already playing vaudeville. Two new houses are building near New York, and negotiations are pending for others, the leases of which run out in the Spring. No act is too big for them if it will play four shows a day. The Circle Theatre stage is being furnished with scenery to accommodate sketches.

THE LAUDER TOUR IN THE WEST.

Arrangements have been completed for the tour of Harry Lauder and his supporting vaudeville company through the West. After a week at Massey Hall, Toronto, Lauder will jump to Cincinnati, O., and then to Denver, Colo. He will play the convention and concert halls found available on the tour. A special car has been chartered for the use of Mr. Lauder and his wife, and two sleepers and a dining car will be added to the train for the rest of the company. Julian Eltinge, it is announced, will be one of the big features of the company, the latter doing his impersonations and offering his cobra dance.

BLAZE AT THE WINDSOR THEATRE.

On Saturday night a blaze in the gallery of the Windsor Theatre, on the Bowery, caused about $2,500 worth of damage. The fire is supposed to have been caused by a lighted cigarette being thrown into a dust heap on the floor. About four hundred boys and men were in the gallery at the time and a small sized panic ensued. Firemen soon arrived and extinguished the blaze, damaging the gallery and balcony by the streams of water. The house is a picture and vaudeville theatre, and it is said that it will be closed for several days owing to the damage done.

AMONG AGENTS AND PRODUCERS.

Little Mary Jane Cox, a girl who lived in Biloxi, Miss., up to six months ago, when she entered the vaudeville profession, appeared at Dukate's Theatre, Beloxi, Dec. 13-15. She does a singing and dancing act.

William Cleiland, one of the twenty men who were taken alive from the Cherry, Ill., mine disaster about A month ago, is now in vaudeville, doing a singing act. He is the miner who cheered his comrades on by singing hymns and other songs during the days and nights when they were entombed in the burning mine. He was scheduled to make his first appearance at St. Louis last week.

Billie Burke's attractions are now occupying the offices in the Long Acre Building, formerly used by Hal Davis.

The Allison-Sanger company presented Kathleen Clifford and a company of twenty, including Arthur Hill, in a musical fantasy at the Hudson Theatre, Union Hill, N. J., last week. The act was a huge success and has received a good route over the U. B. O. time, coming into New York about the first of the year. The act is entitled Betty in Dreamland, is splendidly costumed and has many tuneful numbers, written by Anna Caldwell and James O'Dea.

Terry and Coleman announce a new act entitled A Snapshot from Real Life, a comedy act in one.

A Vaudeville Agency is the title of a new act which Jack Mason is trying out at Perth Amboy, N. J., this week.

Thomas Q. Seabrook will shortly be seen in a new vaudeville act, supported by William Wood. James J. Armstrong is booking the musical comedy star.

Maude Fealy will enter the ranks of vaudevillians about the first week in January, appearing in a sketch written especially for her and in which she will be supported by a cast of five persons. M. S. Bentham is her agent.

George Homans has been taking a vacation in the South. He is expected back shortly.

Fred Walton was scheduled to open at the Majestic, Chicago, yesterday, Dec. 20, in a new pantomime. He is booked over the Orpheum time by Pat Casey.

Mildred Morris was scheduled to open a Western tour at the Majestic, Chicago, on Dec. 20. She is presenting a new playlet from the producing department of the Orpheum offices, entitled The Making of a Man.

Charlie Acker, late of Lester and Acker, will be known as Buck Wyzer, and will work under the team name of Buck Wyzer and Ida. Girardo in a novelty skit by Dick Kent. The Wise Boy and The Innocent Maid, and will open shortly on the United time.

Lester Lonergan is appearing in vaudeville in a one act playlet An Idyl of Erin, written by himself. Supporting Mr. Lonergan is Amy Ricard, Edgar Allen and Edmond Phalen.

Riggs and Gandy, presenting a comedy offering, will shortly be seen in a new dancing act.

Anette Moore, a prominent society young woman of Mason City, Ia., will make her debut on the vaudeville stage of San Francisco, Cal., about Jan. 1.

Andrew Lewis, Helen Morton and company are trying out a new sketch by Mr. Lewis, entitled Betty's Haul, which they have been using with much success as a curtain raiser during the present season with Joe Morris' Too Many Wives company. They are testing the sketch before the local critics of Port Jervis, N. Y., the first part of this week.

Audrey Belle Quintin, niece of President Woodrow Wilson of Princeton University, has entered the vaudeville field of the profession, and last week made her debut with The Five Mischiefs at Keith and Proctor's 125th Street Theatre. (See New Acts.)

Joe Willard and Harry Bond are back East in their Rattle of Bunco Hill. It was produced here originally at Pastor's Theatre and the Fifth Avenue some three years ago. They are in Wilmington this week, and the act last week at Union Hill was practically a screaming hit.

Agnes Scott is again producing her delightful sketch, The Wall Between, and is rapidly booking time. Mr. Yost is taking Horace Wright's place, and is most capable. Miss Scott was a feature in stock the early part of the season.

Eddie Mack and Dot Williams in a new singing and dancing specialty are booked up for the balance of the season.

Rene Davis Lederer has entered vaudeville for a short period, opening at the Majestic, Chicago, this week, with readings of poetry.

Lottie Gilson opened an engagement at the American Music Hall, New Orleans, La., last week. This was her first professional appearance in some time.

Harry Sheldon, it is announced, has written a new act for G. Harris Eldon and Bessie Clifton, which is making a hit in the Middle West.

Albert Sutherland has booked the Hawaiian Septette over United time, the act to have its try-out at the Hudson Theatre, Union Hill, N. J., this week. This act is to take the place of the Hawaiian Trio with Toots Paka, which has swung over to Morris.

M. S. Bentham is arranging a tour for Ellie Fay over United time. It is announced that she will have a new list of songs and that she will be quite a different "Ellie" from the singer familiar to all.

Violet Holmes is about to present a novel vaudeville sketch entitled A Captive of the Crescent, written by Harry Cottrell. The playlet has been used with success by Miss Holmes while playing stock in the West. She does an Oriental dance during the act that is said to be most artistic.

NEW CIRCUIT IN N. Y. AND PA.

The Reis Circuit co. has subleased the Family Theatre, Elmira, N. Y., to Shea Brothers, who will shortly reopen it as a vaudeville house. It is the intention of the new proprietors to establish a circuit in New York and Pennsylvania. The Academy of Music, Scranton, Pa., has been secured, in addition to the Family at Elmira, and others will be announced shortly.

SLIGHT FIRE AT THE MURRAY HILL.

What might have caused a serious panic resulted in a mild sort of "riot" at the Murray Hill Theatre last Saturday afternoon when a can of magnesium used for lighting purposes exploded and set fire to a small curtain back of the stage. As usual a fool in the balcony yelled "Fire!" and the audience rose en masse and made for the doors. A stage hand put out the blaze and the excitement subsided.

B. F. KEITH ON VACATION.

B. F. Keith on last Wednesday, Dec. 15, sent his yacht "The Courier," on a voyage to Florida, where he will meet the boat and sail on her to the West Indies, landing at Nassau and New Providence, W. I.

HOME AGAIN After Leaving a Wake of Rippling Laughter Across the Country and Back Again!

MARGARET MOFFAT

And the Best Acting Company in Vaudeville, in SEWELL COLLINS'

AWAKE AT THE SWITCH

COLONIAL THEATRE THIS WEEK

KATHLEEN CLIFFORD AND COMPANY

IN

BETTY IN DREAMLAND

KEITH'S THEATRE, BOSTON

Week of December 27 Direction Allison-Sangor Company

A NEW ASPIRANT.

Millard Watson is a new aspirant for vaudeville honors, making his first New York appearance at the Keith and Proctor 125th Street and Union Square houses. His act gives every indication of being a hit, strong enough for the best vaudeville houses. It is conceived along original lines, is full of humor and with a little judicious trimming in some spots and livening up in others will keep any audience convulsed. He appears first as a country boy just arrived in the city. His second change is to an amateur singer, rendering "I will Be Your Footsie Wootsie if You'll Only Tie Your Dog," with colored slides, the illustrations for which were drawn by Martin, one of the cartoonists for the New York *American*. His third character is that of a burlesque leading lady who "has wrote a song." There are some parts where the act drags, but these defects Mr. Watson, who, by the way, is a newspaper man, may be trusted to correct.

DALY'S FOR VAUDEVILLE AND PICTURES?

It was reported last week that the Shuberts had offered Daly's Theatre to the Peoples' Vaudeville Company for vaudeville and motion pictures. Nothing definite was made public regarding the matter, however, and yesterday (Monday, Dec. 20) Joseph Schenck, general manager of the latter company, said to a representative of THE MIRROR that nothing definite had been decided regarding the matter. He also said that nothing was certain regarding the rumor that Wallack's Theatre might be turned over to the People's Vaudeville Company. It does not seem possible that Daly's Theatre, a house that has been one of the most profitable theatres in town playing high class dramatic and musical attractions, should turn to pictures.

AFFILIATED VAUDEVILLE OFFERINGS.

The Affiliated Vaudeville Theatres of America, consisting of the houses controlled by the United Booking Offices and the Orpheum Circuit, appear to be stronger and larger in number than ever. They now announce eighty-four first class theatres in their control, which means eighty-four weeks of solid bookings in the best vaudeville theatres of America. With this amalgamation are associated scores of smaller theatres booking lower priced acts than those seen in the big houses, and taken all in all, it may be said that the "Vaudeville Syndicate" is in no very "bad" way.

NEW UPTOWN VAUDEVILLE HOUSE.

Thomas Johnson, who is known to every one who frequented the New Amsterdam Theatre Building as the "go between" all those wishing to do business with Messrs. Klaw, Erlanger or any other official of the "syndicate," and who in his capacity as outer door attendant to the private offices kept all "cranks" and "freaks" from the inner sanctum, has opened a vaudeville and motion picture theatre at 36-38 West 125th Street. Mr. Johnson opened his house on Dec. 16, and it is reported that so far he is doing a fine business.

STAGE STORY THAT APPEALS.

A story of the stage appeared in the November number of the *Green Book Magazine*, entitled "Isabel," which is of more than passing interest. It is by Belle Harrington Hall, a professional, who writes of what she knows in a breezy and pleasing style.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, J. Francis—Family, Warren, Pa.
Adams, Billy—Howard, Boston.
Adams, Maybelle—Maryland, Balto., Md.
Adams and Alden—Orph., Oakland, Cal., Orph., Los Angeles, 27-Jan. 1.
Adelman, Joseph—Apollo, Nuremburg, Germany, 1-31.
Ahearn Troupe—Orph., Kansas City, Mo.
Alfretta, Great—Grand, Pueblo, Colo.
Ali Hassan, Ben—Shea's, Buffalo, N. Y.
Alibasi and Torre—Palace, Boston.
Allen, Searl—Wm. Penn, Phila.
Alpha Troupe—Trent, Trenton, N. J.
Alpine Troupe—Grand, Syracuse, N. Y.
American Dancers, Six—Maryland, Balto.
American Newsboys' Quartette—Temple, Ft. Wayne, Ind.
Ameta—Folles Bergere, Paris, France, Dec. 1-Jan. 31.
Amsterdam Quartette—Cort, Chgo.
Anderson and Anderson—Star, Monessen, Pa.
Apollo Quartette—Lyric, Dayton, O.
Appelle, Charlotte—Lyric, Mobile, Ala.
Appleby, E. J.—Columbus, Norfolk, Va.
Arch City Trio—Star, Muncie, Ind.
Arlington Four—Orph., Kansas City, Mo.
Artois Bros.—Colonial, N. Y. C.
Atlantis and Flak—Crystal, Marceline, Mo.
Aug, Edna—Maj., Chgo.
Austin and Sweet—Royal, Galveston, Tex.
Austins, Tossing—Orph., Denver, Colo.
Avery and Auten—Phillips, Ft. Worth, Tex.
Avery and Hart—Hammerstein's, N. Y. C., and Alhambra.
Awake at the Switch—Colonial, N. Y. C.
Baader-La Velle Trio—Bijou, Saginaw, Mich.
Ballots, The—Bennett's, Hamilton, Can.
Bandy and Fields—Mission, Salt Lake City, U.
Banks-Brazeale Duo—Temple, Grand Rapids, Mich.
Bannons, The—Poli's, New Haven, Conn.
Barnes and Crawford—Orph., Memphis, Tenn., Orph., New Orleans, La., 27-Jan. 1.
Barbour, Edwin—Grand, Pittsburgh.
Barlow's Dogs—Plaza, N. Y. C.
Barnes, Stuart—Temple, Rochester, N. Y., 27-Jan. 1.
Barrett and Bayne—Grand, Cleveland, O.
Barrows and Lancaster—Hammerstein's, N. Y. C.
Barry, Mr. and Mrs. Billy—Blaney's Balto., Md.
Barry, Edwina, and William Richards—Orph., Salt Lake City, U., Orph., Ogden, 27-Jan. 1.
Bartlett, Guy—Palace, Boston.
Basque Quartette—Orph., Portland, Ore.
Bathing Girls—Orph., New Orleans, La.
Behan, Geo.—Proctor's, Perth Amboy, N. J., 20-22, Proctor's, Plainfield, 23-25, Grand, Pittsburgh, 27-Jan. 1.
Bedell, Walter—Proctor's, Troy, Proctor's, Elizabeth, N. J., 27-Jan. 1.
BERGERE, VALERIE—Orph., Kansas City, Mo., Orph., Omaha, Neb., 27-Jan. 1.
Bergere Sisters—Maj., Ann Arbor, Mich., 20-22, Bijou, Jackson, 23-25, Bijou, Flint, 27-Jan. 1.
Beresford, Helen—Los Angeles, Los Angeles, Cal., Queen, San Diego, 27-Jan. 1.
Bernardi, Antoro—Orph., Seattle, Wash.
Big City Quartette—Orph., Omaha, Neb., Orph., Memphis, Tenn., 27-Jan. 1.
Billy, Little—Keith's, Boston.

LOTTIE WILLIAMS

Starring in Vaudeville

"ON STONY GROUND"

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

W. H. Murphy and Blanche Nichols

[Presenting their Third Sensational Success.]

THE SCHOOL OF ACTING

A Bigger Hit Than Last Season!

Member V. C. C.)

Will M. Cressy and Blanche Dayne

ORPHEUMING

In the West Next Two Years

EDMOND STANLEY AND CO.

ONE ACT GRAND OPERA

Just finished highly successful tour of Mr. Percy Williams' Colonial and Alhambra. Management of EDWARD S. KELLER.

JOHN R. GORDON and ARTHUR J. PICKENS

Wish All Their Friends

A MERRY CHRISTMAS

BINDLEY, FLORENCE — Orph., Oakland, Cal., 20-Jan. 1.
Black, Violet—Poli's, Hartford, Conn., Poli's, Scranton, Pa., 27-Jan. 1.
Black and Jones—Howard, Boston.
Blamphim and Hehr—Orph., Haverhill, Mass.
Blood, Adele—Grand, Syracuse, N. Y., Keith's, Columbus, O., 27-Jan. 1.
Bloomquest, George—Orph., Denver, Colo.
Bond and Benton—Greenpoint, Bklyn.
Boothlack Quartette—Orph., Salt Lake City, U.
Booth Trio—Bijou, Jackson, Mich.
Borden, Zeno and Hayden Bros.—Gaiety, Boston.
Borella, Arthur—Bijou, Dubuque, Iowa.
Borzini Troupe—Wm. Penn, Phila.
Bowers, Walters and Crooker—Alhambra, N. Y. C.
Bowman Bros.—Keith's, Phila.
Brady and Mahoney—Proctor's, Newark, N. J.
Brandons, Musical—Maj., Little Rock, Ark.
Brennan, John E.—Wilson, Balto., Md.
Brenon, Herbert, and Helen Downing—Bennett's, Ottawa, Can., Bennett's, Montreal, 27-Jan. 1.
Bress, Harris and Broun—Orph., Denver, Colo.
Brown, Hal, and Editha Ketchum—Bowdoin Sq., Boston.
Buckley, Louise—Bijou, Lorain, O., 20-22, O. H., Elyria, 23-25, Orph., Tiffin, 27-29, Maj., Marysville, 30-Jan. 1.
Bunch of Kids—Maj., Denver, Colo.
Burgoyne, Harry—Atlantic Garden, N. Y. C.
Burgh and Persse—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 27-Jan. 1.
Butler, Amy—Keith's, Phila.
Butters, Dancing—Bijou, Lorain, O., 20-22, Elyria, Elyria, 23-25.
Cadets de Gascogne—Grand, Pittsburgh.
Caicedo, Juan A.—Orph., Ogden, U.
Cameron, Ella—Maj., Cedar Rapids, Ia.
Campbell, Ray—Orph., St. Paul, Minn.
Campbells, The—Bell, Newport News, Va.
Carberry and Stanton—Maj., Jacksonville, Fla.
Carle, Irving—Maj., Houston, Tex.
Carleton, Al.—Bennett's, Montreal, Can.
Carlin and Clark—Orph., Kansas City, Mo.
Carmen and Espey—Victoria, Balto., Md.
Carson and Farnum—Maj., Kalamazoo, Mich.
Carpenter, Frankie, and Jere Grady—Keith's, Boston.
Carson Bros.—Hippodrome, Sheffield, Eng., 27-Jan. 1, Hippodrome, Leeds, 3-8, King's, South 10-15.
Carson and Willard—Maj., Chgo., Columbia, St. Louis, 27-Jan. 1.
Carter and Bluford—Greenpoint, Bklyn.
Case, Pani—Criterion, Chgo.
Chagnons, The—Bowdoin Square, Boston.
Chantrell and Schuyler—Gem, Lancaster, O.
Chapman Bros.—Crystal, Anderson, Ind.
Chassino—Orph., Frisco.
Chester and Grace—Maj., Houston, Tex.
Chester, Mlle.—Shea's, Buffalo, N. Y.
Chevalier—Keith's, Phila.
Chip, Sam, and Mary Marble—Proctor's, Newark, N. J., Alhambra, N. Y. C., 27-Jan. 1.
Christy and Willis—Maryland, Balto., Md.
Circumstantial Evidence—Orph., Minneapolis, Minn., Orph., St. Paul, 27-Jan. 1.
Clayton, Una—Orph., Portland, Ore., 27-Jan. 1.
Clemens, Marguerite—Palace, Boston.
Clif, Laddie—Grand, Pittsburgh.
Clifford and Burke—Maryland, Balto., Md.
Clipper Comedy Four—Columbia, Wheeling, W. Va.
Clure, Raymond—Bennett's, Ottawa, Can., Bennett's, Montreal, 27-Jan. 1.
Collins, J. H.—Hippodrome, Charleston, W. Va.
Columbia Comedy Four—Maj., Seattle, Wash.
Conboy, Kelcey—Maj., Cedar Rapids, Ia.
Connolly and Wenrich—Colonial, N. Y. C.
Conroy and Le Maire—Mary Anderson, Louisville, Ky., Columbia, Cinti., O., 27-Jan. 1.
Consul—American, Boston.
Cook and Lorens—Orph., Bklyn.
Cooper and Robinson—K. and P. 5th Ave., N. Y. C.
Corcoran and Dixon—Wm. Penn, Phila.
Cotton, Lolo—Family, Moline, Ill.
Country Choir—Fulton, Bklyn.
Courtney and Dunn—Victoria, Balto., Md.
Courtright, Wm.—Bowdoin Square, Boston.
Cox, Ray—Keith's, Columbus, O., Shea's, Buffalo, N. Y., 27-Jan. 1.
CRESSY, WILL M., AND BLANCHE DAYNE—Maj., Chgo., Maj., Milwaukee, Wis., 27-Jan. 1.
Croliss, Dick—Poli's, Springfield, Mass.
Cubanola Trio—Temple, Grand Rapids, Mich.
Cullen Bros.—Orph., Portsmouth, Va.
Cumings, Grace—Maj., E. St. Louis, Ill., 27-Jan. 1.
Cunningham and Marion—Orph., Memphis, Tenn., Orph., New Orleans, La., 27-Jan. 1.
Cuttys, Musical—Alhambra, N. Y. C.
Dagwell Sisters—Orph., Seattle, Wash., Orph., Portland, Ore., 27-Jan. 1.
Dale and Boyle—Colonial, Lawrence, Mass., Keith's, Prov., R. I., 27-Jan. 1.
Daleys, The—Lyric, Dayton, O.
Daly and O'Brien—Main St., Peoria, Ill.
D'Arc's Marionettes—New Cross, Eng., 20-27, Shepherd's Bush, 27-Jan. 1.
Dankmar-Schiller Troupe—Orph., Bklyn.
Davies, Reine—Maj., Chgo., 27-Jan. 1.
Davis, Edwards—Grand, Syracuse, N. Y., Keith's, Columbus, O., 27-Jan. 1.
Davis, Josephine—Plaza, N. Y. C.
Dazie, Mlle.—Alhambra, N. Y. C., Maryland, Balto., Md., 27-Jan. 1.
De Faye Sisters—Bijou, Duluth, Minn.
De Haven Sextette—Orph., Los Angeles, Cal.
De Haven and Whitney—Blaney's, Balto., Md.
De Hollis and Valora—Varieties, Terre Haute, Ind.
De Lyle, Liane—Temple, Rochester, N. Y.
De Mar, Carrie—Colonial, N. Y. C.
De Milt, Gertie—Family, Lafayette, Ind.
De Mont, Robt.—Alpha, Erie, Pa.
De Veaux, Wells G.—Pantages', Seattle, Wash.
De Velde and Zelda—Unique, Minneapolis, Minn.
Demacos, The—Victoria, Balto., Md.
Deming, Joe—Howard, Boston.
Dempsey, Thos. J.—Grand, Syracuse, N. Y.
Denekes, The—Orph., Mansfield, O.
Denman, Louise—Princess, Coshocton, O.
Des Roche, Evelyn—Maj., Houston, Tex.
Devean, Hubert—Comedy, Chgo.
Devlin and Elwood—Shea's, Toronto, Can.
Diette and Morin—Bowdoin Sq., Boston.
Doty, Sam—Proctor's, Albany, N. Y.
Dolce Sisters—Alpha, Erie, Pa.
Donald and Carson—Grand, Pittsburgh.
Douglas, Florence—Howard, Boston.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—indefinite.
Drake and Morgan—Mechanics, Manchester, N. H., Palace, Boston, 27-Jan. 1.
Drew, Lowell B.—Orph., Champaign, Ill., 20-22, Orph., Danville, 23-25.
Drew Sidney—Plaza, N. Y. C.
Du Bois—Howard, Boston.
Dunbar—Howard, Boston.
Dunbars, Four—Temple, Rochester, N. Y.
Duncan, A. O.—Greenpoint, Bklyn.
Dunedin Troupe—Greenpoint, Bklyn.
Dunn, Arthur, and Marie Glasier—Orph., Memphis, Tenn.
Durands, Three—Bennett's, Ottawa, Can.
Dupres, Fred—Orph., Harrisburg, Pa., 27-Jan. 1.
Edwards' Night Birds—Maj., Chgo.
Edwards' School Boys and Girls—Grand, Syracuse, N. Y.
Edwards, Tom—Maryland, Balto., Md.
Edythe and Franz—Arcade, Toledo, O.
El Cota—Proctor's, Albany, N. Y.
Eldon and Clifton—Empire, Edmonton, Can., Pantages', Spokane, Wash., 27-Jan. 1.
Ellsworth and Lindon—Maj., Flint, Mich., Maj., Madison, Wis., 27-Jan. 1.
Eltinge, Julian—American, N. Y. C.
Ergottie Troupe—Temple, Rochester, N. Y.
Emmett and Lower—Star, McKeesport, Pa.
Emmett, Gracie—Lyric, Dayton, O., Grand, Syracuse, N. Y., 27-Jan. 1.
Empire Comedy Four—Coliseum, London, Eng., 20-Jan. 1.
Engiebreth, Geo. W.—Auditorium, Cinti, O.—indefinite.
Ernests, The—Bennett's, Ottawa, Can.
Esmeralda Sisters—Salone, Margherita, Rome, Italy, 18-28, Salone Margherita, Naples, 29-Jan. 9.
Espe, Leonard and Louie—Miles, Minneapolis, Minn.
Evans and Lee—Shea's, Buffalo, N. Y.
Evers, Geo.—Maj., Colorado Springs, Colo.
Exposition Four—Keith's, Columbus, O.
Fairchild, Mr. and Mrs. Frank—Family, Carbondale, Pa.
Fantas, Two—Surprise, Washington, D. C.
Fantas, Two—Academy, Suffolk, Va.
Farnon, Billy, and Clark Sisters—Proctor's, Albany, N. Y.
Farrell-Taylor Trio—Hammerstein's, N. Y. C.
Fassio Trio—American, Chgo.
Fern, Ray S.—Grand, Tacoma, Wash.
FIELDS, W. C.—Proctor's, Newark, N. J., Hammerstein's, N. Y. C., 2-Jan. 1.
Fields and Coco—Grand, Augusta, Ga.
Fitzgerald, Michael—K. and P. 5th Ave., N. Y. C.
Flemen, Wm.—Orph., Omaha, Neb.
Follette and Wicks—Alpha, Erie, Pa.
Folsom, Gertrude Lee—Lyric, Mobile, Ala.
Force and Williams—Wm. Penn, Phila.
Fougere, Eugenie—K. and P. 5th Ave., N. Y. C.
Fox, Harry, and Millership Sisters—Orph., Frisco.
Fox, Imro—Bronx, N. Y. C.
Fox, Margaret—Academy, Suffolk, Va.
Fraviola, Mme.—Victoria, Balto., Md.
Fredericks, Musical—Colonial, N. Y. C., Proctor's, Newark, N. J., 27-Jan. 1.
French, Henri—Keith's, Boston.
Friend and Downing—Plaza, N. Y. C.
Futurity Winner—Poli's, Scranton, Pa.
FISHER, MR. AND MRS. PERKINS—Poli's, Wilkes-Barre, Pa., Proctor's, Newark, N. J., 27-Jan. 1.
Galetti's Babcons—Hathaway's, Lowell, Mass.
Gallimore, Arthur—South America Oct. 25—indefinite.
Galvin, Wallace—Hammerstein's, N. Y. C.
Gardiner and Vincent—Chase's, Washington.
Gardner, Georgia—Orph., Lima, O.
Gardner, J. Bernard—Arcade, Toledo, O.
Gardner and Stoddard—Alhambra, London, Eng., 6-Feb. 7.
Garson, Marion—Hathaway's, New Bedford, Mass., 27-Jan. 1.
Gasck Sisters—Poli's, Springfield, Mass.
Gath, Karl and Emma—Maj., Dallas, Tex.
Geiger and Walters—Shea's, Toronto, Can.
Gennaro's Band—Family, Clinton, Ia., Maj., Cedar Rapids, Ia., 27-Jan. 1.
Georgia Campers—Plaza, N. Y. C.
Gerken, Ed—Grand, Nashville, Tenn.
Gerlach, Mr. and Mrs. Carl—Bijou, Escanaba, Mich.
Gilman, Fred—Grand, Cleveland, O.
Gilroy, Haynes and Montgomery—Lyric, Terre Haute, Ind.
Girard and Gardner—Main St., Peoria, Ill.
Girdeller's Dogs—Bijou, Escanaba, Mich.
Girls from Melody Lane—Orph., New Orleans, La.
Glose, Augusta—Temple, Rochester, N. Y., Grand, Syracuse, 27-Jan. 1.
Goforth and Doyle—Variety, Canton, Ill.
Goldberg, R. I.—Alhambra, N. Y. C.
Goolmans, Musical—Maj., Dallas, Tex.
Gordon, Cliff—American, N. Y. C.
Gordon and Mars—Gaiety, So. Chgo.
Gordon and Pickens—Poli's, Scranton, Pa., Poli's, New Haven, Conn., 27-Jan. 1.
Granada and Febora—Grand, Cleveland, O.
Granville and Rogers—Poli's, Wilkes-Barre, Pa.
Gregoire and Elmira—Victoria, Balto., Md.
Greno, Jacques—Pantages', Pueblo, Colo.
Griffin, Peter—Howard, Boston.
Grigolatti's Aerial Ballet—Maryland, Balto., Md.
Gruber, Max—Trent, Trenton, N. J.
Guertin, Louis—Crescent, Syracuse, N. Y.
Gypsy Ladies' Quartette—Pantages', Sacramento, Cal., 27-Jan. 1.
Gypsy Serenaders—Arcade, Toledo, O.
Haines and Vidocq—Grand, Syracuse, N. Y.
Hall Bros.—Auditorium, Lynn, Mass.
Hall, Geo. F.—Empire, Ashton, Eng., 20-25.
Hallett and Stack—Palace, Boston.
Hamilton, Estella B.—Temple, Ft. Wayne, Ind., Lyric, Terre Haute, 27-Jan. 1.
Hanley and Davis—Bennett's, Montreal, Can.
Hanlons, Three—Bronx, N. Y. C.
Harvey and Bayliss—People's, Beaumont, Tex.
Hardits, Two—Bijou, Racine, Wis.
Harlan, Otis—K. and P. 5th Ave., N. Y. C.
Harris and Dale—Orph., Brockton, Mass.
Harris and Robinson—Maj., Denver, Colo.
Harvey, Elsie—Unique, Des Moines, Ia.
Hastings and Wilson—K. and P. 5th Ave., N. Y. C.
Hatfield, Fannie—Palace, Boston.
Hathaway's Monkeys—Bronx, N. Y. C.
Hathaway and Siegr.—Bijou, Winnipeg, Can.
Hawaiian Trio—American, Boston.
Hawkins, Lew—Poli's, Wilkes-Barre, Pa.
Hawkins, Siddons and Carey—Maj., Houston, Tex.
Hayles, The—Bijou, Fargo, N. D.
Hayward and Hayward—Poli's, Springfield, Mass., Proctor's, Albany, N. Y., 27-Jan. 1.
Haywood Sisters—Maj., Paris, Ill.
Hazard, Grace—American, N. Y. C.
Hearn and Rutter—Hammerstein's, N. Y. C.
Hedge, John—Pantages', Denver, Colo.
Hefron, Tom—Gaiety, Springfield, Ill.
Heim Children—Keith's, Phila.
Held, Jules—Orph., Marion, O.
Henry and Lizel—Chase's, Washington.
Herbert, Lillian—Wilson, Balto., Md.
Hermany's Dogs—Poli's, New Haven, Conn.
Hermon, Lee—American, Frisco.
Herrmann, Adelaide—Shea's, Toronto, Can., Temple, Detroit, Mich., 27-Jan. 1.
Hibbert and Warren—Poli's, Springfield, Mass.
Hill and Whitaker—Empire, New Cross, Eng., 20-25, Argyle, Birkenhead, 27-Jan. 1, Empire, Manchester, 3-8, Empire, Hackney, 10-15.
Hill, Cherry and Hill—Poli's Hartford, Conn.
Hillyers, Three—Colonial, Greenville, S. C., Grand, Columbia, 27-Jan. 1.
Hodges, Four—Bijou, Jackson, Mich.
Hoey and Lee—Greenpoint, Bklyn.
Hoey and Mozar—National, Frisco.
Holman, Harry—Grand, St. Paul, Minn., Lyric, Minneapolis, 27-Jan. 1.
Hood, Sam—Family, Moline, Ill.
Hopkins and Axtell—Orph., Seattle, Wash.
Hopper Lightning—K. and P. 5th Ave., N. Y. C.
Horton and La Triska—Auditorium, Lynn, Mass., Keith's, Lewiston, Me., 27-Jan. 1.
Horsmann—Temple, Grand Rapids, Mich.
Horse Dealer, The—K. and P. 5th Ave., N. Y. C.
Houston, Frits Ryan—Main St., Peoria, Ill.
Howard and Laurence—Greenpoint, Bklyn.
Howard and Howard—Orph., Sioux City, Ia., 27-Jan. 1.
Howard and North—Keith's, Boston.
Howard and Collinson—K. and P. 5th Ave., N. Y. C.
Howell and Scott—American, Boston.
Howley and Leslie—Maj., Little Rock, Ark.
Hufford and Chaine—Orph., Canton, O.
Hughes Musical Trio—Main St., Peoria, Ill., Bijou, Decatur, 27-Jan. 1.
Hulbert and De Long—Empire, Butte, Mont.
Hurbert, Signor—Wilson, Balto., Md.
Hurley, Frank J.—Proctor's, Elizabeth, N. J.
Hyams and McIntyre—Orph., Memphis, Tenn.
Imperial Minstrels—Victoria, Balto., Md.
INGRAM, BEATRICE — Keith's, Phila., Orph., Bklyn., 27-Jan. 1.
Irwin Musical—Bijou, Perth Amboy, N. J.
Ishikawa Japs—Bijou, Perth Amboy, N. J.
Italian Trio—Poli's, Scranton, Pa.
Jacobs and Sardel—Pantages', Tacoma, Wash.
Jackson Family—American, N. Y. C.
Jennings, Jewell and Barlow—Orph., Mansfield, O.
Jewell's Manikins—Star, Chgo.
Johnson and Rector—Atlantic Garden, N. Y. C.
Johnston and Harty—K. and P. 5th Ave., N. Y. C.
Johnstons, Musical—Orph., Evansville, Ind., Orph., Memphis, Tenn., 27-Jan. 1.
Jolly and Wild—Lyric, Ft. Wayne, Ind.
Jones and Mayo—Orph., Salt Lake City, U., Orph., Ogden, 27-Jan. 1.
Joy, Josephine—Poli's, Springfield, Mass.
Juliet—American, Chgo.
Kane, Joe—Orph., Bklyn.
Kaufman and Kenilworth—Maj., Dallas, Tex.
Kaufman, Reba and Inez—Apollo, Berlin, 1-31, Orph., Budapest, Hungary, Jan. 1-31.
Keane, J. Warren—Hudson, Union Hill, N. J.
Keatons, The—Proctor's, Albany, N. Y.
Kellinois, Eight—Bronx, N. Y. C.
Kennedy and Lee—Hippodrome, Huntington, W. Va.
Kenna, Chas.—Orph., Sioux City, Ia.
Kenton, Dorothy—Empire, London, Eng., 6-Jan. 15.
Killion and Moore—Garrick, Stockton, Cal.
King, Hetty—Orph., Bklyn.
Kitamura Japs—Colonial, N. Y. C.
KNIGHT, HARLAN E., AND CO.—Proctor's, Albany, N. Y., Empire, Pittsfield, Mass., 27-Jan. 1.
Kokin, Mignonette—Hathaway's, Lowell, Mass.
Konera Bros.—Trent, Trenton, N. J., Greenpoint, Bklyn., 27-Jan. 1.
Kramer, Annie and Maude—Palace, Hull, 20-25, Empire, Leeds, 22-Jan. 1, Empire, Nottingham, 3-8, Her Majesty's, Walsall, 10-15.
Kramer and Ross—Orph., Spokane, Wash.
Kyle, Howard, and Frances Stevens—Maryland, Balto., Md.
La Bord and Ryerson—Hippodrome, Utica, N. Y.
La Daneuse—American, N. Y. C.
La Mera, Paul—Star, Charleroi, Pa.
La Nasir-Senles—Wm. Penn, Phila.
La Noles, The—Crescent, Syracuse, N. Y.
La Vine-Cimeron Trio—Keith's, Phila.
La Vine, Gen. Ed.—Orph., Ogden, U.
Lamont's Cockatoos—Poli's, Springfield, Mass.
Lamont and Milham—Maj., Houston, Tex.
Lane and O'Donnell—Keith's, Boston.
Larola—American, N. Y. C.
Lashwood, George—Fulton, Bklyn.
LASKY'S PIANOPHIENDS—Alhambra, N. Y. C.
Lasky's Twentieth Century—Bennett's, Montreal, Can.
Lasky's Imperial Musicians—Orph., Bklyn.
Lasky's At the Country Club—Orph., Kansas City, Mo., Columbia, St. Louis, 27-Jan. 1.
Lasky's At the Waldorf—Colonial, N. Y. C.
Lasky's Songshop—Keith's, Columbus, O.
Latina, Mlle.—Gaiety, Galesburg, Ill., 20-22, Gaiety, Canton, 23-25.
Lavalera—Hippodrome, Cleveland, O.
Lavine and Leonard—Shea's, Toronto, Can., "Laughing Horse"—Proctor's, Troy, N. Y.
Lawlor, Chas. B.—Proctor's, Albany, N. Y.
Le Clair, John—Maj., Toronto, Can.
Le Croix, Paul—Colonial, N. Y. C.
Le Dent, Frank—Moss and Stoll Tour, London, Eng.
Leick, John S., and Mabel Keith—Aberdeen, Scotland, 20-25, Manchester, Eng., 27-Jan. 1.
Leonard, Eddie—Maj., Chgo.
Leonard, James and Sadie—Keith's, Columbus, O.
Leonard and Phillips—Alpha, Erie, Pa.
Leone and Dale—Wm. Penn, Phila.
Leslie, Bert—Orph., Omaha, Neb., Orph., Kansas City, Mo., 27-Jan. 1.
Leslie, W.—Amuillo, Chgo.
LESTER, GREAT—Grand, Syracuse, N. Y.
Levy, Bert—Temple, Detroit, Mich., Temple, Rochester, N. Y., 27-Jan. 1.
Lewis and Chapin—Orph., Savannah, Ga.
Lohse and Sterling—Murray, Richmond, Ind.
Lola and Laird—Wilson, Balto., Md.
Long Acre Quartette—Orph., Bklyn.
Lopez and Lopez—Bennett's, Montreal, Can.
Loraine, Oscar—Grand, Pittsburgh.
Louise's Monkeys—American, Chgo.
Lucca, Luciana—Orph., Memphis, Tenn.
Luce and Luce—Hippodrome, Cleveland, O.
Lucifers, Three—Pantages', Sacramento, Cal.
Lukas, Alexander—Empire, York, Eng., 13-25, Palace, Blackpool, 27-Jan. 1, Hippodrome, Wakefield, 3-8, Empire, Hull, 10-15.
Lukushimas, The—Empire, Newcastle, Eng., 20-25, Empire, Sunderland, 27-Jan. 1, Empire, So. Shields, 3-8, Edinburgh, Scot., 10-15.
Lynch, Dick—Shea's, Buffalo, N. Y.
Mack, Wilbur, and Nella Walker—Maj., Milwaukee, Wis., Maj., Chgo., 27-Jan. 1.
Madcaps, The—Grand, Pittsburgh.
Makerenka Troupe—Grand, Syracuse, N. Y.
Malia and Bart—Shea's, Buffalo, N. Y.
Mangean Troupe—Grand, Pittsburgh.
Mantell's Marionettes—Pantages', Oregon City, Ore.
Marabini, Luigi—Keith's, Columbus, O.
Marcel and Loett—Lyric, Ft. Wayne, Ind.
Marchandos, The—Atlantic Garden, N. Y. C.
Marion and Deane—Auditorium, Lynn, Mass.
Mario Trio—Colonial, Lawrence, Mass.
Marseilles—Orph., Kansas City, Mo.
Marshall, Jack—Wilson, Balto., Md.
Marshall and King—Folies Bergere, Mexio City, Mex.—indefinite.
Martha, Mlle.—Garrick, Stockton, Cal.
Martinette and Sylvester—Orph., Denver, Colo.
Martins, Flying—Orph., Bklyn.
Maxim's Models—Bijou, Quincy, Ill.
Maxwell and Dudley—Wilson, Balto., Md.
McConnell Sisters—Des Moines, Ia.
McConnell and Simpson—Orph., Salt Lake City, U., 27-Jan. 1.
McCree, Junie—American, Boston.
McDevitt and Kelly—Bennett's, Hamilton, Can.
McDonald, Rob—Howard, Boston.
McDowell, John and Alice—Maj., Waco, Tex.
MacDowell and Trescott—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 27-Jan. 1.
McGreevy, Mr. and Mrs. Jack—Maj., Chgo.
McGuire, Tutts—Maj., Houston, Tex.
McHugh, Augustin—Crescent, Syracuse, N. Y.
McIntyre and Groves—Temple, Rochester, N. Y.
McKay and Cantwell—Poli's, Scranton, Pa.
McLaughlin Bros.—Bennett's, Ottawa, Can.
McNamee—Chase's, Washington.
McNish and Penfold—Alhambra, N. Y. C.
MacRae and Levering—Maj., Johnstown, Pa.
Melburn, Bert—Orph., Canton, O.
Melnotte Twins and Clay Smith—Keith's, Boston.
Melrose and Kennedy—Bijou, Waterloo, Ia.
Merrill and Otto—Bennett's, Hamilton, Can.
Merritt, Hal—Bijou, Battle Creek, Mich., Bijou, Flint, 27-Jan. 1.
Miette' Does—Bijou, Atlanta, Ga.
Miller and Mack—Unique, Minneapolis, Minn.
Miller, Harry—Maj., Dallas, Tex.
Milligan, Swat—Chase's, Washington.
Millman Trio—Orph., New Orleans, La.
Mitchell, Abbie—Unique, Minneapolis, Minn.
Monigan Troupe—Grand, Pittsburgh.
Montrose Troupe—Unique, Minneapolis, Minn.
Montgomery and Moore—Plaza, N. Y. C.
Moore, Carlyle, and Ethelyn Palmer—Dominion, Winnipeg, Can., Bijou, Duluth, Minn., 27-Jan. 1.
Moran and Wiser—Palace, Hull, Eng., 20-25, Empire, Newcastle, 27-Jan. 1, Coliseum, Glasgow, Scot., 3-8, Empire, Edinburgh, 10-15.
Morrell, Frank—Keith's, Boston.
Morris and Morton—American, Frisco.
Morris, Mildred—Maj., Chgo.
Morrow and Schellberg—American, N. Y. C.
Motoring—Bennett's, Ottawa, Can.
Mueller and Mueller—Bijou, Ann Arbor, Mich.
Mullen and Corelli—Orph., Harrisburg, Pa.
Muller, Maud—Hippodrome, Cleveland, O.
Mullers, Four—Bijou, Dubuque, Ia.
Murray and Mack—Orph., Minneapolis, Minn., Orph., Omaha, Neb., 27-Jan. 1.
Murray and Lane—Chase's, Washington.
Mysostis Sisters—Orph., Minneapolis, Minn.
Naftagers, The—Temple, Muskegon, Mich.
Nawn, Tom—Lyric, Mobile, Ala.
Neapolitans, The—Shubert, Utica, N. Y., Grand, Syracuse, 27-Jan. 1.
Neville, Augustus—Unique, Minneapolis, Minn.
Nevins and Erwood—Orph., Sioux City, Ia.
Newell and Niblo—Poli's, Scranton, Pa., Hathaway's, New Bedford, Mass., 27-Jan. 1.
Newbold and Carroll—Pantages', Denver, Colo.
Nichols, Nellie V.—Temple, Rochester, N. Y., 27-Jan.
Nichols, Nelson and Nichols—Star, Paducah, Ky.
Nichols, Nellie—Temple, Detroit, Mich.
Nicholson and Norton—American, Chgo.
Norman, Mary—Orph., Minneapolis, Minn., Orph., Des Moines, Ia., 27-Jan. 1.
Normans, Juggling—Keith's, Boston.
Nosses, Six—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 27-Jan. 1.
Nugent, J. C.—Bennett's, Montreal, Can., Bennett's, Ottawa, 27-Jan. 1.
Olcott, Charlie—Main St., Peoria, Ill.
Operatic Festival—Poli's, Springfield, Mass., Temple, Detroit, Mich., 27-Jan. 1.
Operator, The—Grand, Victoria, B. C., Grand, Tacoma, Wash., 27-Jan. 1.
Orbasany's Cockatoos—Unique, Des Moines, Ia.
Oriola—Atlantic Garden, N. Y. C.
Orpheus Comedy Four—Pantages', Vancouver, B. C.
Orr, Chas. F.—Cort, Chgo.
Otto Bros.—Bronx, N. Y. C.
Overholt, Tommy—Arcade, Toledo, O.
Oways, The—Bijou, Bermidji, Minn.
Palfrey and Barton—Grand, Pittsburgh.
Pankieb—Grand, Cleveland, O.
Pantzer, Lena—Columbia, St. Louis.
Parisian Statues—Plaza, N. Y. C.
Parry, Charlotte—Orph., Bklyn.
Parvis, Geo. W.—Princess, Cleveland, O.
Paul, Geo.—Bijou, Decatur, Ill.
Paulinetti and Piquo—Washington, Spokane, Wash., Maj., Seattle, 27-Jan. 1.
Pederson Bros.—Shea's, Toronto, Can.
Peltiert Jos.—Gaiety, Cleveland, O.
Pepper Twins—Princess, Youngstown, O.
Phantastic Phantoms—American, Chgo.
Phillips, Mondane — Metropolitan, Oklahoma City, Okla., 27-Jan. 1.
Plunkett and Ritter—Lyric, Fairmount, W. Va.
Potter and Harris—Maj., Dallas, Tex.
Potts Bros.—Maj., Johnstown, Pa.
Potts, Mildred and Ernie—Poli's, Hartford, Conn.
Powers and Paulina—Arcade, Toledo, O.
Pringle and Whiting—Orph., Bklyn.
Pucks, Two—Keith's, Boston.
Pulliam, Caroline—Wilson, Balto., Md.
Quigley Bros.—Colonial, Lawrence, Mass.
Rastus and Banks—Palace, Gloucester, Eng., 20-25, Palace, Perth, South Wales, 27-Jan. 1.
Ray and Nice—Keith's, Prov., R. I., Grand, Syracuse, N. Y., 27-Jan. 1.
Raymond, Alice—Tivoli, Manchester, Eng., 20-25, Empire, Bradford, 27-Jan. 1, Palace, Hull, 3-10, Empire, Leeds, 10-15.
Raymond, Ruby—Orph., Evansville, Ind.
Raymond and Caverly—Hippodrome, Cleveland, O.
Real Widow Brown—Orph., Easton, Pa., 20-22, Orph., Allentown, 23-25.
Readings, Four—Orph., Seattle, Wash.
Redford and Winchester—Hippodrome, Cleveland, O., Bennett's, Hamilton, Can., 27-Jan. 1.
Redway, Eddie, and Gertrude Lawrence—Central, Frisco.
Reed, John P.—Maj., Madison, Wis.
Reed Bros.—Orph., Minneapolis, Minn., 27-Jan. 1.
Reed and Earl—Maj., Waco, Tex.
Reed and St. John—Grand, Cleveland, O.
Reid Sisters—American, Boston.
Reynard, Edward F.—Orph., St. Paul, Minn.
Reynolds and Donegan—Orph., Omaha, Neb.
Reynolds, Walter—Proctor's, Plainfield, N. J., 20-22, Proctor's, Perth Amboy, 23-25.
Rhodes and Adams—Howard, Boston.
Rianos, Four—Bennett's, Montreal, Can.
Rice, John C., and Sally Cohen—American, Chgo.
Richardson, Three—Maj., Houston, Tex., Maj., Galveston, 27-Jan. 1.
Rigby, Arthur—Greenpoint, Bklyn.
Rinaldo—American, Chgo.
Ritter, Max, and Grace Foster—Putney, Eng., 20-25, Nottingham 27-Jan. 1.
Robb, Jean—Bennett's Montreal, Can.
Roberts, Hayes and Roberts—Maj., Montgomery, Ala.
Robisch and Childress—Grand, Tacoma, Wash.
Rocamora, Suzanne—Keith's, Phila.
Rogers and Fuller—Maj., Butte, Mont.
Roges, Will—Hammerstein's, N. Y. C.
Rooney, Pat, and Marion Bent—Shea's, Toronto, Can.
Rosaires, The—Maj., Shreveport, La.
Rosedale Four—American, Frisco.
Russell Bros.—Maj., Chgo.
RYAN, THOMAS J., AND MARY RICHFIELD—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 27-Jan. 1.
Sanford, Jere—Family, Fargo, N. D., Maj., St. Paul, Minn., 27-Jan. 1.
Savoys, The—Arcade, Toledo, O.
Seldom's Venus—Orph., Minneapolis, Minn.
Seligman and Bramwell—Orph., Salt Lake City, U.
Semon Duo—Crescent, Syracuse, N. Y.
Shaw, Lillian—Alhambra, N. Y. C., and Hammerstein's.

Shadman and De Forest—Bijou, Saginaw, Mich.
Sheehan, Joseph—American, Boston.
Siddal—Bainbridge, Ga.
Siebrect, Arthur—Princess, Lexington, Ky.
Simms, Willard—Proctor's, Albany, N. Y.
Simon, Louis, and Grace Gardner—Bronx, N. Y. C.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
"Slivers"—Keith's, Phila.
Slums of London—Plaza, N. Y. C.
Small, Sloane and Sheridan—Pantages', Calgary, Alberta, Can., 27-Jan. 1.
Smith and Arado—Orph., Champaign, Ill.
Smith and Campbell—Bronx, N. Y. C.
Spalding and Riego—Orph., Omaha, Neb.
Spencer and Austin—Arcade, Toledo, O.
Sprague and Dixon—Proctor's, Newark, N. J.
Stafford and Stone—Colonial, N. Y. C.
Stanley and Chambers—Sun, Springfield, O.
Starr, Mabel—Maj, Bucyrus, O.
SAMUEL, JOSEPHINE — Palace, London, Eng., 1-Jan. 31.
Steger, Julius—Orph., Spokane, Wash.
Stepp, Mehlinger and King—Hammerstein's, N. Y. C.
Stevens, Edwin—Orph., Los Angeles, Cal.
Stipps, Musical—Orph., Tampa, Fla.
Stoddards, Musical—Empire, Hoboken, N. J.
Stuart—Keith's, Columbus, O.
Sullivan and Pasquelena—Proctor's, Albany, N. Y.
Suratt, Valeska—Hammerstein's, N. Y. C., Bronx, 27-Jan. 1.
Sutcliffe Troupe—Argyle, Birkenhead, Eng., 20-25, Coliseum, London, 27-Jan. 1.
Sweet, Eugene—Temple, Muskegon, Mich.
Sylz and Sylz—Pantages', Seattle, Wash.
Takesawas Troupe—Atlantic Garden, N. Y. C.
Tannen, Julius—Chase's, Washington.
Tasmanian-Vandieman Troupe—Howard, Boston.
Taylor, Anita—Victoria, Balto., Md.
TAYLOR, EVA—Orph., Oakland, Cal., 20-Jan. 1.
Temple Quartette—Grand, Pittsburgh, Pa., Trent, Trenton, N. J., 27-Jan. 1.
Tenbrook, Jim, and Harry Henry—Crescent, Syracuse, N. Y.
Terry and Lambert—American, Chgo.
The Quartette—Orph., Atlanta, Ga., Hippodrome, Cleveland, O., 27-Jan. 1.
Thomas and Payne—Maj, Cedar Rapids, Ia.
Thurber and Madison—Poli's, Springfield, Mass.
Tinney, Frank—Orph., Portland, Ore.
Top o' th' World Dancers—Keith's, Boston.
Tops, Topsy and Tops—Alhambra, N. Y. C.
Troubadours, Three—Orph., Canton, O., Victoria, Wheeling, W. Va., 27-Jan. 1.
Trovato, Signor—Chase's, Washington.
Tuttle and May—Grand, Nashville, Tenn.
Tuttle, Mlle.—Bijou, Appleton, Wis.
Tyce, Lillian—Bennett's, Montreal, Can.
Underwood, Franklin and Frances Slosson—Orph., Portland, Ore.
Van Biene, Auguste—Temple, Detroit, Mich., Temple, Rochester, N. Y., 27-Jan. 1.
Van, Chas. and Fannie—Trent, Trenton, N. J., Hammerstein's, N. Y. C., 27-Jan. 1.
Vardon, Perry and Wilber—Empire, London, Eng., Nov. 22-Dec. 31.
Varsity Four—Pantages', St. Joseph, Mo.
Victorine, Myrtle—Bijou, Lansing, Mich.
Vivians, Two—Shubert, Utica, N. Y.
Voelker, Mr. and Mrs. Frederic—Orph., Seattle, Wash., Orph., Portland, Ore., 27-Jan. 1.
Wade, John P.—Chase's, Washington, 27-Jan. 1.
Walker, Mr. and Mrs. Walter, and Rose Morison—American, Boston.
Walsh, Austin—American, Boston.
Walsh and Lynch—Orph., Evansville, Ind., Orph., Memphis, 27-Jan. 1.
Walton, Fred—Maj, Chgo.
Waters, Tom—Maj, Des Moines, Ia., Maj., Chgo., 27-Jan. 1.
Watson, Fred—Bronx, N. Y. C.
Wells, Mr. and Mrs. Wm. J.—Maj, Winterset, Ia.
Wentworth, Vesta and Teddy—Greenpoint, Bklyn., Poli's, Springfield, Mass., 27-Jan. 1.
Whelan, Albert—Hippodrome, Cleveland, O.
White, Clayton, and Marie Stuart—Temple, Rochester, N. Y.
White, Porter J.—Bronx, N. Y. C.
White and Simmons—Bennett's, Ottawa, Can.
Whitman Bros.—Star, Seattle, Wash.
Willard and Bond—Auditorium, Lynn, Mass.
Williams, Chas.—Maj, Montgomery, Ala.
Wills, Nat M.—Shea's, Toronto, Can.
Wilson Bros.—Poli's, Hartford, Conn.
Wilson, Great—Poli's, Worcester, Mass.
Wilson, Jack—Temple, Rochester, N. Y.
WORLD, JOHN W., AND MENDELL KINGSTON—Orph., Evansville, Ind.
Wormwood's Animals—Keith's, Phila.
Wormwood's Bears—Wilson, Balto., Md.
Worthley, Abbott and Minthorne—Airdome, Chattanooga, Tenn., Orph., Savannah, Ga., 27-Jan. 1.
Wright and Deitrich—Shea's, Buffalo, N. Y., Chase's, Washington, 27-Jan. 1.
Wyckoff, Fred—Bijou, Jackson, Mich.
Young, De Witt, and Sister—American, Boston.
Zamora—Victoria, Balto., Md.
Zasell and Vernon—Apollo, Berlin, Germany, 1-31.
Zeno, Jordan and Zeno—Maryland, Balto., Md.
Zolars, Two—Bijou, Lansing, Mich.

NEW VAUDEVILLE THEATRES.

It is announced that the People's Vaudeville Company has secured a lease to the new theatre now in course of construction at 156th Street and Third Avenue, and will operate it as a vaudeville and moving picture house. William F. Keogh is the owner of the property. June 1 is the date set for the opening.

A stock company headed by George F. Simpson, of Rochester, N. Y., will shortly build a new vaudeville and motion picture theatre in that city to cost $125,000. The house will seat 3,500 persons, and will be located at 44 and 46 Clinton Avenue, South. The property will have a total frontage of one hundred feet on Clinton Avenue, South, and extend through to Courtland Street. Construction is scheduled to begin about April 1, and the theatre will be ready, it is hoped, by the middle of next Winter. Two vaudeville performances daily will be given.

The Empress Theatre in Cincinnati, Sullivan and Considine's new vaudeville playhouse will open Christmas week, and is heralded as one of the most beautiful theatres east of Chicago. Dolan and Lenharr and the Five Merry McGregors are the features.

What was formerly the Grand Theatre on Third Street, north of Grand Avenue, Milwaukee, Wis., has undergone a complete transformation within the last sixty days and opened as a popular priced moving picture vaudeville theatre last Thursday evening, Dec. 16. The new theatre is called the Princess, and has a seating capacity of over nine hundred. The Princess has been remodeled from plans that involved an expenditure of $18,000, and includes every modern facility and comfort for theatre-goers. The exterior front rises to a height of forty feet, and is embellished with electric decorations that includes over fifteen hundred incandescent lights. The furnishings include a solid cork floor, four private boxes, a twenty-seven stop pipe organ, two electric fountains, and an electric system of ventilating. Private retiring rooms for women and other conveyances have been included in the plans. The Princess is now a continuous performance house and is under the direction of Thomas Saxe.

A new vaudeville theatre, the Star, with a seating capacity of five hundred, opened its doors at Butler, Pa., Dec. 13, to a capacity house. It is owned by The Star Theatre Co., J. L. Campbell, pres.; Geo. W. Amy, treas.; M. M. Guelich, sec.; L. H. Guelich, mgr. Marion M. Guelich, pianist. Liberty Vaudeville Contracting Co., of Pittsburg, are the booking agents. The management will run four vaudeville acts and motion pictures each week, using licensed films.

A new vaudeville theatre is being built at Columbus, Ga., and will be called the Majestic. It will be under the management of Homer H. Dudley.

Through the efforts and labor of the Cahill Bros., of Syracuse, N. Y., that city is to have a vaudeville and picture house which will be one of the best in the United States. It is to be called the Crescent Theatre, and will open Dec. 20, at 471-475 South Salina Street. It is built at a cost of $75,000, with a seating capacity of eleven hundred, and every modern convenience known to a house of this character. The first floor is 54 x 80 feet with room for seven hundred seats. The proscenium arch is flanked by four boxes. The entrance lobby is 14 feet wide and decorated with stucco work, the floor extending to the seats, is of tile with marble base. Two spacious staircases lead to the balcony; under the staircases are check and toilet rooms. The interior is in modern French; the color scheme is in tan for the side walls with ivory trimmings. The main color of the ceiling is tan and green and the ceiling paper a delicate blue. The stage is 28 feet from arch to arch, 26 feet deep and 20 feet high. The house will be equipped with leather, upholstered noiseless seats. John J. Breslin will be the manager; Daniel Crow, stage-manager, and F. A. Lefever, musical director.

The New Theatre at Pensacola, Fla., opened on Dec. 13. See Vaudeville Correspondence.

Mets and Gold broke ground Dec. 6 for the new Majestic Theatre which will be located at the corner of Smith and Main Streets, Paterson, N. J., almost opposite the Opera House. The place will be devoted to pictures and vaudeville. The above gentlemen are also owners of the Nicolet and Pleasant Hour picture theatres.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Julian Eltinge, Cliff Gordon, Grace Hazzard, Jackson Family, Laroia and company, Morrow and Shelberg, La Danseuse, others.

PLAZA.—Montgomery and Moore, Parisian Living Statues, Karno's Comedians, Sidney Drew and company, Friend and Downing, Harlow's Dogs, Georgia Campers, Josephine Davis, others.

FIFTH AVENUE.—Otis Harlan and company, Johnston and Harty, Cooper and Robinson, Michael Fitzgerald and His Juggling Girls, the Horse Dealer, Howard and Collison Trio, Lightning Hopper, Hastings and Wilson, Mlle. Fougere.

ALHAMBRA.—Dazie, B. L. Goldberg, Avery and Hart, Musical Cuttys, Lillian Shaw, Bowers, Walters and Crooker, McNish and Penfold, Tops, Tops and Topsy, New Pianophiends.

BRONX.—Simon and Gardner, Imro Fox, Porter J. White and company, Smith and Campbell, Otto Brothers, Fred Watson, Three Hanlons, Hathaway's Monkeys, Eight Kellinos.

COLONIAL.—Carrie De Mar, Connolly and Wenreich, Artois Brothers, Awake at the Switch, Stafford and Stone, Kitamura Japs, Musical Fredericks, Paul La Croix, At the Waldrof.

VICTORIA.—Valeska Surratt, Stepp, Mehlinger and King, Barrows, Lancaster and company, Farrell-Taylor Trio, Avery and Hart, Will Rogers, Hearn and Rutter, Wallace Galvin.

BROOKLYN.

ORPHEUM.—Hetty King, Charlotte Parry and company, Cook and Lorens, Longacre Quartette, Pringle and Whiting, Joe Kane and Girls, Dankmar Schiller Troupe, Flying Martins, Imperial Musicians.

GREENPOINT.—Bond and Benton, Howard and Laurence, A. O. Duncan, Arthur Rigby, Hoey and Lee, Carter and Buford, Wentworth, Vesta and Teddy, Dunedin Troupe.

FULTON.—George Lashwood, Maude Odell, Ed Latell, Heeley and Mealy, Jones and Grant, Sandow Trio, Constantine Sisters, Herman Lieb.

NEW VAUDEVILLE THEATRE OPERATIONS.

It is reported that the Keith-Proctor forces have secured the Richmond Theatre, Stapleton, Staten Island, and will play seven acts and motion pictures, beginning in a week or so.

The Criterion Theatre, Chicago, has given up vaudeville and will offer stock for the present. The house was a Kohl and Castle theatre.

William Gane has added the Lubin combination theatre in Baltimore to his string of houses. Sig. Wachter will have charge of the bookings.

W. S. Butterfield took over the Jeffers Theatre, Saginaw, Mich., Dec. 1, and placed Mr. Marshall in charge as manager. Former Manager C. H. Porter is going to Mr. Butterfield's head office at Battle Creek. Starting Dec. 19, two performances daily will be given, consisting of eight of the leading acts in vaudeville direct from Temple Theatre, Detroit.

Thomas H. Cuddy, the manager of the Augusta, (Me.) Opera House, has made arrangements to have the vaudeville of the United Booking Offices of America.

The Red Mill, Vincennes, Ind., will discontinue vaudeville after this week. See Vaudeville Correspondence.

The Majestic Theatre, Burlington, N. J., returned to its vaudeville policy 6-11. See Vaudeville Correspondence.

The Bijou, New London, Conn., closed Dec. 25, its bookings being transferred to the Lyceum.

MARGARET MOFFAT HOME.

Margaret Moffat has returned "home" with Sewell Collins' clever comedy sketch, Awake at the Switch, in which playlet she has been starring on the Orpheum Circuit with such success the past season. Miss Moffat has played almost continuously since last Fall, and has received nothing but praise from press and public for her clever work in this most amusing skit. The metropolis will welcome her return.

OUT OF THE UNITED.

JOE WOOD'S NAME TAKEN FROM THE DOOR IN THE LONG ACRE BUILDING

Rumored That Joe Leo Is to Take Charge of the Small Time United Bookings—Possibility of Wood Going with Martin Beck — Peoples' Vaudeville Company Said to Be Involved.

Joe Wood's name disappeared from the door of his offices in the Long Acre Building on Friday afternoon, and it is said that E. F. Albee has removed him from his connection with the United Booking Offices.

In connection with this it was stated on good authority to a representative of THE MIRROR yesterday afternoon (Monday), that Joe Leo will in all likelihood take his place, thus taking charge of the bookings of all of the small time variety houses.

It is also rumored that Joe Wood will join the forces of Martin Beck and Pat Casey, and there is a further rumor that the People's Vaudeville Company, with its string of large "small time" houses will work in conjunction with the Orpheum manager's circuit. Another story had it that William Morris might be concerned in the arrangements, but this hardly seems possible.

If this story is true and the People's Vaudeville Company are to work in conjunction with Martin Beck, it would appear that the Orpheum magnate has secured his opportunity to come into New York without actually breaking with the United forces. It would at least give him a strong opening wedge, particularly as the People's Vaudeville Company are now operating the Majestic, the Lincoln Square and other large houses in the metropolis. The Majestic particularly would give Mr. Beck a fine opportunity to work indirectly in opposition to the Colonial. The rumor that the Shuberts might lease Daly's Theatre to the People's Vaudeville Company or that the People's Vaudeville Company might secure Wallack's would give the Orpheum manager a chance to work indirectly in opposition to the Fifth Avenue.

The outcome during the present week will be watched with keenest interest and the turn affairs may take may be in almost any direction.

Joe Wood was conspicuous by his absence about the Long Acre Building yesterday, and a MIRROR representative tried to find him up to the hour of going to press. Joseph Schenck, general manager of the People's Vaudeville Company, spent a large portion of the day in Joe Wood's office, however, a fact that may be taken as ominous and gives added food for thought.

CHARLOTTE TOWNSEND'S NEW ACT.

Charlotte Townsend, supported by Gaston Bell, tried out a new dramatic playlet at the Flushing Theatre, Flushing, L. I., the last three days of last week, entitled Dorothy's Device. The offering will shortly be seen in town, playing United time. Albert Sutherland is the agent.

VAUDEVILLE JOTTINGS.

Walter H. Bedell and company are reported to be scoring a big hit in Ethel May Shorey's rural playlet, Uncle David, playing Eastern time. Last week they played Paterson and Perth Amboy, N. J. In the cast are Morton Stevens, Adelaide Roberts and Viola Armstrong.

Manager W. M. Sauvage, of the Temple and Lyric theatres at Alton, Ill., has successfully undergone a very critical surgical operation at St. Joseph's Hospital, Alton. During an operation for appendicitis other and more serious complications developed. Attending physicians are sanguine of Mr. Savage's complete recovery. Martin's U. T. C. band marched out to the hospital and serenaded the manager on 11.

Marion Murray, one of the Murray Sisters, in her new act, The Prima Donna's Honeymoon, has been booked for the Orpheum houses in the Spring.

Vittorio and Giergetto, who are playing the Orpheum Circuit as one of the novelty hits of the season, have attracted much attention to the prize fighting element, as their "stunt" is very interesting to the followers of the prize ring. They do a boxing "stunt," one of the team having gloves fastened to his feet and an auto horn to his knee. The trick is for the other fellow to punch the horn and toot it. Of course, the fellow that has the gloves fastened to his feet stands on his hands all through the bout and is as much at home in that position as he would be on his feet.

Ruth Lattimore is scoring a goodly sized hit with Josh Daly's Village Choir. The act has been playing around New York of late and on several Saturday evenings has been especially engaged to appear at Farmingdale, L. I.

Dorothy Marke is on her third week in vaudeville with Walter Bedell and co., playing Keith and Proctor time.

Samuel Mahoney, the ice water bather, gave a special performance and exhibition at the Fifth Avenue Theatre on last Wednesday morning, Dec. 15, at eleven o'clock. Newspaper men, physicians and physical culturists were invited to attend.

The New Orleans dramatic writers were most enthusiastic over this season Orpheum road show when it played the Southern metropolis last week. Both Ida O'Day and La Belle Titcomb scored personal successes, as did Melville and Higgins and Hyman Meyer, but A Night in a Monkey Music Hall seemed to carry off the honors as a novelty.

On Monday of New Year's week Birmingham, Ala., will become a link in the Orpheum chain of theatres, when the Hippodrome of that city after a thorough overhauling, will be renamed Orpheum and open with high class vaudeville. The inaugural bill will have Tom Nawn and co. as its principal comedy feature, while Anna Laughlin will head the feminine portion of the programme.

Willy Pantzer and his brothers are back in America playing the Orpheum time.

Paul Kleist is playing America with a novelty act he calls The Land of Dreams. It is a combination of "black art," which is surprising and mystifying with musical and electrical effects.

Edward P. Sullivan and company presented the one-act version of Ingomar, under the title of Taming a Barbarian, at the Fifth Avenue on Sunday afternoon, Dec. 18. For some reason, however, the act did not play the night performance, and it is reported that, though it was a well staged and well acted offering, it did not seem to please the Sunday vaudeville audience.

John H. Anderson has resigned as manager of Huber's Museum after a service in that establishment lasting nearly twenty-five years. He will be succeeded temporarily by M. L. Teal, who will assist George Huber in conducting the Fourteenth Street amusement resort.

Kate Elinore has canceled the remainder of her thirty weeks time over the Morris Circuit, having played nine weeks of it. She is to begin rehearsals with Dick Withington at once and the cancellation was made with the consent of William Morris.

BROOKLYN AMUSEMENTS.

Sam Barnard at the Majestic—Three Twins at the Montauk.

Christmas week at the Majestic Theatre has The Girl and the Wizard, with Sam Bernard. Bernard made his usual big hit last night, and all Brooklyn is to-day talking about the new beauty, Kitty Gordon, introduced to this side of the bridge. Others in the cast are: William Rosell, Flora Parker, Harriet Stanton, and Harry Gordon Clark. Next week, Viola Allen in The White Sister.

The Montauk Theatre has The Three Twins, with Clifton Crawford, for the week's attraction. Last night's attendance was rather small. Next week, Israel.

The Broadway Theatre offers The Climax for the second week. Leona Watson, Howard Lange, E. Pinto, and James Ryan constitute the cast. Next week, The Love Cure.

Fiske O'Hara, one of the newer and more popular of the Irish singing-actors, has a new play from the pen of Theodore Bart Sayre, The Wearing of the Green. Last night a crowded house at the Grand Opera House voiced their appreciation of both the play and of Mr. O'Hara's renditions of "Eyes of Irish Blue" and "The Gay Gossoon."

Baron Rudolph, a comedy drama from the pen of Bronson Howard and David Belasco, was the offering last night at the Crescent Theatre. George Allison has the title-role and Miss Fleming has the part of Rhoda, the wife. Next week, Lovers' Lane.

Sydney Toler, formerly leading man with Payton's Stock company, blossomed forth as an author last night when his comedy drama, The Belle of Richmond, was presented at the Lee Avenue Theatre. The play is cleverly put together, dialogue good, and the story is gripping.

At his downtown house Corse Payton has revived one of the real old timers for Christmas week, Lena Rivers. Frances Neilson has the title-role, and gave a very clever portrayal.

The Gotham Theatre has that good old standby, Uncle Tom's Cabin, for this week.

The Columbia Theatre has vaudeville, with change of bill twice a week.

Star, Girls from Happyland; Gayety, Hasting's Show; Casino, The Wise Guy; Empire, Lady Buccaneers.

CORRESPONDENCE.

Unclassified.

KANSAS.

NEWTON.—KNORPKER OPERA HOUSE (Murphy Mortgage Co., mgrs.): Girls Nov. 22; good attraction and business. House of a Thousand Candles 23; good co. and business. Mahara's Minstrels 26; a good house; fair attraction. Moving pictures 26, 27, 29 and 30; poor business. Lost in the Hills 3. Witching Hour 8. The Girl and the Gauk 22.

COLBY.—OPERA HOUSE (I. W. Cramley, mgr.): Hill-Man Stock co. 6-8; good co.; fair house; plays: The Power of the State, Cousin Helen, A Man of Mystery, Dora Thorn, and A Study in Scarlet.—ITEM: The Hill-Man Stock co. played their opening night without costumes or props, their trunks and scenery being snowbound.

HOLTON.—PERKINS' (F. W. Johnston, mgr.): House of a Thousand Candles and The Blue Mouse; good attractions and business. Have booked the Lyman Twins, Watkin's Stock co., the Three Desmonds, Farmer's Daughter, Olga Vern White in Faust, Hillman's Ideal Stock co., The Fighting Parson, and The American Hobo.

NEW YORK.

FRIENDSHIP. — GOODMAN'S OPERA HOUSE (Middaugh Brothers, mgrs.): The World and a Woman and Lena Rivers cos.; both gave excellent satisfaction to fair business. Trumbull and Govey's Faust 22. Crane's Widow McCarty 20. Quincy Adams Sawyer Jan. 4.—ITEM: House has been closed for some time past owing to death of Mr. Goodman.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): The Third Degree 9; excellent co.; appreciative audience. Volunteer Organist 11. St. Elmo 14; fine co.; small house. Minstrels (amateur) 20.

NORTH CAROLINA.

TARBORO. — OPERA HOUSE (S. A. Schloss, lessee; J. A. Weddell, Jr., res. mgr.): Dark 6-11.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hazelrigg, mgr.): Central Grand Concert co. 3; Maximilian Dick, violinist; Edith Adams, violoncellist; Rubi Pearle-Meyer, soprano; Adolph Knauer, pianist; excellent co. and good house; played to encores. The Land of Nod 6; splendid co.; S. R. O. King Dodo 7; large advance sale. Forty-five Minutes from Broadway 13. University of Oregon Glee Club 22.—ITEM: The first memorial of Medford Lodge 1168, B. P. O. E., was held at Medford Opera House Sunday, 4. Attendance large; beautiful decorations and impressive ceremonies. Address was by Charles V. Galloway, of the Salem Lodge. B. P. O. E. Lodge 1168 was instituted Sept. 23 and has a membership of 85.

TEXAS.

TAYLOR.—NEW OPERA HOUSE (F. E. Curradine, mgr.): Cat and Fiddle 3; good; well pleased audience. Elinore Sisters great in one and a half yards of grand opera.—ITEM: Elks just organized are going to build clubhouse and theatre, theatre to have a large modern stage.

TYLER.—LYRIC (Simon Saleh, mgr.): Harry Bereeford in Who Is Your Friend? 1; good attraction, to fine business; this is the first play of the season and had S. R. O. Tempest and Sunshine 9.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Bessie Wynn returned to the Majestic last week with some new songs. After making a fine impression with three or four she added a very modern popular song with a few comedy touches which detracted from the rest of her achievements. But the rest was so rich in music, voice and clever acting that she left an impression of a vaudeville entertainer of the first class. The Avon Comedy Four, with good singing and comedy, created a great deal of laughter and applause. Clara Belle Jerome and Dancing Girls were among the best acts on the bill. Alf. Grant's bright monologue found continual favor. Helen Grantley appeared in her new sketch, but the playlet was not very well suited to vaudeville.

R. A. Roberts played another little drama all by himself at the American Music Hall last week and again won the heartiest approval. A number of his lightning changes of character and costume won immediate applause. The Empire City Quartette were as popular as ever. Harry Cooper's jokes and Harry Mayo's base song were little hits which made up the big one. Other popular acts were the Four Rio Brothers, Nellie Wallace, Shean and Warren, Bannah and Miller, and Bertie Fowler.

At the Majestic this week: Will Cressy and Blanch Dayne, Gus Edwards' Night Birds, Fred Walton and co., Edna Aug, Eddie Leonard, Mildred Morris and co., Warren and Blanchard, Charles Weber, Mr. and Mrs. Jack McGreevey, and others.

At the American Music Hall this week: Nellie Wallace, John C. Rice and Sallie Cohen, Juliet, Fannie Trio, Louise's Monkeys, Alice Lorette and Statue Dog, and others.

Star: Gus Edwards' Country Kids, Miss Rose's Birthday, Martini and Millian, Musical Silvers, Delmore and Durrell, De Mora and Horn, Lucille Langdon.

Haymarket: Charles F. Semon, Mr. and Mrs. Erwin Connelly, Maxim's Models, Emma Francis and Arata, Madeline Sacks, Merritt and Love, Charles Vallery.

PHILADELPHIA.

Adelina Marocco, of New York, an actress and pianist, committed suicide in this city Sunday, Dec. 12. She was twenty-seven years old.

A new moving picture establishment is to be located at Frankford Street and Ontario Avenue. It will cost about $15,000. D. C. Schuler is the promoter.

The Cozy Corner Girls were at the Bijou last week, the Kentucky Belles at the Trocadero, Irwin's Gibson Girls at the Casino, and Jack Johnson and the Marathon Girls at the Gayety. Business was uniformly good.

The leading combination houses had no reason to complain of last week's attendance. It was fully up to the average, while some of them, especially those located in the business district, turned 'em away," as shoppers dropped in just for a moment's rest. The bills were up to the average.

Weather conditions do not seem to have any effect upon the attendance at the William Penn Theatre. It rained and it poured last Monday evening, but there was only standing room in the William Penn, Reason: Good, big, bright bills. Last week's was no exception; it included almost everything that was interesting in the vaudeville line. This week's offering is equally attractive.

About the only disappointment that could be found with the Keith bill last week was in the headliner—Otis Harlan in a sketch called An Accommodating Stranger. Probably we expected too much from Harlan, who has been one of the most popular comedians who has ever visited this city. But his present sketch won't do, neither will his support. He has got to get something better, both as to sketch and support. With this criticism, the Keith bill must go on record as a strong one, with principal honors carried off by Andy Rice, who, as a Hebrew parodist and story teller, was about the best in his line we have had here in a long time. He is a natural humorist. The Juggling Normans have a clever and attractive act, as have the Five Musical McLarens, while Lighthing Hopper does some good work in his cartoons. The Chalk Line, presented by Harlan Knight and co., pleased, and the Long Acre Four did some numbers that went well. The Grigolatti's Aerial Ballet, headed by Mlle. Fioretta, repeated the success with which they met at the New York Hippodrome. Mullen and Corelli scored in their acrobatic comedy work. This week's bill is a veritable Christmas attraction. While it is headed by Albert Chevalier, the programme as a whole will appeal to the little folks. Santa Claus himself will hold a reception under a big Christmas tree at every matinee, except Monday and Saturday, when every child present will be given a gift.

BOSTON.

Little Billy is the headliner of the week at Keith's and there are special holiday features for the children.

At last Consul is in town and he heads the bill at the American Musical Hall.

Max A. Scribner's Big Show, with Oh, You Woman, is at the Gaiety.

The New Century Girls are at the Columbia, supplementing the special rights of the house.

At the Howard Athenaeum the visitors are the Merry Maidens and then there is a house olio, headed by the Tasmanian-Vandience Troupe and Peter Grimm.

The Manhattan Girls and variety bills alternate at Austin and Stone's.

B. F. Keith has gone South for a pleasure trip on board his yacht, "the Courier."

Howard Knowles, whose father lives in Somerville, goes abroad for the vaudeville tour of the Warren Twins.

There was a sensational report current last week that an acrobat had been killed on one of the vaudeville stages here, but it was entirely untrue.

PITTSBURGH.

The Grand offers the following programme this week: Laddie Cliff, Gascony Cadets, Edwin Barbour and co. in The Mayor and the Manicure, Mangean Troupe, Oscar Loraine, Temple Quartette, Eight Madcaps, Donald and Carson, Palfrey and Barton. George Beban and co. in The Sign of the Rose will be next week's headliner.

At the Garety Weber and Rush's Dainty Duchess co. is the attraction, with the La Belle Troupe as the special feature. Next week, Columbia Burlesquers.

The Cherry Blossoms is the bill at Harry Williams' Academy, of which the Persian Princess Sinbari is a feature.

CINCINNATI.

Town Talk is the bill at Peonie's for Christmas week, while the Standard will have Robie's Knickerbocker Burlesquers.

The Auditorium, Robinson, and American are prospering with moving pictures and popular vaudeville bills.

The Columbia for Christmas has Janet Priest in The Holland Heinies, Curson Sisters, Walter C. Kelly, Lily Lena, Edwin Holt and co. in George Ade's sketch, The Mayor and the Manicure; Griff, the juggler; Herbert and Willing, Berg's Six Merry Girls, and Rayno's performing dogs.

Another theatre was added to the local list on Dec. 19, when the Orpheum on Walnut Hills commenced its career under auspicious conditions. The formal dedication took place Dec. 20 with elaborate ceremonies. On the first week's bill are R. A. Roberts, Divine Myrma, Wilfred Clarke, Felix and Caire, Sophie Tucker, Rawson and June, Frank Bush, Lamb's Manikins, Musical Lowe.

ST. LOUIS.

The Standard's offering was Henry P. Dixon's Big Review Frivolities of 1909. Clem Bevins as a country Sheriff was unequaled in his pet role. Harry Lauder, Blanche Ring, Eva Tanguay, and other stars were fairly well mimicked by Nellie Floredl, Helen Bellew, et al. The co. was competent.

The Gayety presented Charles Barton in two burlesques of some merit, A Night at Brighton Beach and The Tenderloin After Twelve. The chorus sang pleasingly.

BALTIMORE.

The Keith bill at the Maryland is made up of Tom Edwards, Grigolatti, Aerial Ballet, Howard Kyle, Frances Stevens, Clifford and Burke, Christy and Willis, the Six American Dancers, Maybelle Adams, and Zeno, Jordan and Zeno.

Phil Sheridan's Marathon Girls are at the Gayety, where they will be followed by The Parisian Widows.

The Moulin Rouge Burlesquers, with Joe Emerson and Murray Simmons, hold the stage of the Monumental, where Morning, Noon and Night will be seen next week.

Vaudeville and moving pictures are seen at the Victoria Theatre, the Wilson's Theatre, Blaney's, the Majestic, and a number of smaller houses.

SALT LAKE CITY.

At the Orpheum Myers and Rosa gave a very clever exhibition of lariat throwing. John Birch, a story told by the hats worn; George Bloomquest and Rubyn Thorp in Nerve; Rosa Roma, violinist (who is in real life wife of Manager Sutton, of the Orpheum); Ballerina's Canine Tumblers, Howard and Howard, Clark Martinette and Joe Sylvester. Rosa Roma and the Howards scored.

Mission Theatre: Captain Nat Ressler and co. in pistol shooting; Josephine Morrison, harpist; May Nannary and W. R. Dalley, in a clever playlet; Violet Curtis, Barney Fagan and Henrietta Byron, George (Pork Chops) Evers, the Katabansai Japanese Juggiers. Good business. This new theatre is finished in the mission style, has every convenience for patrons, and in its ornamentation contains an old mission fireplace and fairy well, a series of mission bells set in arches. The drop curtain has a fairly good painting of the old San Gabriel mission. The executive staff consists of John E. Clark, manager (formerly manager of the Lyric, now the Shubert); Professor C. Mollerup, musical director; Carl A. Porter, electrician; Charles Stewart, head usher. Prices, 50-30-25-10. Three performances per day every day in the year. No pass out checks given. First show each evening seats reserved. Second performance not reserved. The house stands immediately east of the Colonial and just across from the Luna and lets moving pictures houses, and half block from the Bungalow and Shubert. The location is ideal.

PROVIDENCE.

Carrie De Mar held the honor berth at Keith's 13-15, and the clever little comedienne scored an emphatic success in her repertoire of songs, which carried the audience through a very entertaining period. Stuart Barnes, familiar as the Beau Brummel of vaudeville, was as genial and funny as ever, and Cedora contributes a thrilling novelty act of circling a globe on a motor cycle. Lisle Leigh, an Albee Stock co. favorite, received a flattering reception and won hearty applause with her sketch, In the Rain. Ed Morton's comedy songs proved acceptable, and Jack Horton and Mlle. La Trieka pleased in their novelty act. The Clown and the Human Doll. Connolly and Webb were newcomers with a musical novelty, A Stormy Finish, and Lyon, Fisher and Lyon had a good dancing act, featuring the Hindoo Scarf Dance. Michael Fitzgerald and His Eight Club Juggling Girls completed the bill.

The Scenic presented a bill of great strength in Hanson, the magician; Lukin's Bears, Duncan and Clarke, and Master Edward Healy.

Bullock's Temple again put on five good acts, and did a correspondingly good business. They included Margaret Rosa, Valpo, the Great Da Bois co., Hoffman and Kelly, and Edna La Salle. The Nellie B. Chandler Orchestra continues with concerts daily.

The Bijou and the Nickle continue to pack their houses. A change of bill occurs twice a week. The illustrated songs are featured by special scenery and electrical effects.

KANSAS CITY.

An unusually entertaining bill at the Orpheum 12-18 drew the usual large audiences to that theatre for the week, the offerings being of an unusually varied nature. Fred Lindsey, the Australian bushman, and his wonderful performance with the bull-whip, was a headline act of the novelty kind that is always a hit while the performances of Pilu, the educated dog, and the musical sketch of Hyams and McIntyre were scarcely less well received. Other turns were Signor Luciano Lucca, Cunningham and Marion, Charles and Lily Charlene, and Faye, Miller and Weston, all of whom shared in the applause.

At the Hippodrome La Belle Valeski and her trained bears proved a headline attraction of more than ordinary note, attracting large crowds. John Vivian, comedy acrobat, also found favor, while Harry Tyler, in a musical act, and Edward Leveille, song and dance artist, also came in for applause.

JERSEY CITY.

The Century Girls played a return date of the Bon Ton Theatre 9-11 to the usual good business, and gave satisfaction. The show and co. have been changed for the better since its last appearance here. The Star Show Girls co. came 13-15, and drew excellent houses. The show is a fair one, with John T. Baker and Louis Flynn in the leads. The Merry Maidens (return), 16-18. Washington Society Girls 20-22. The Follies of the Day (return) 23-25.

Appearing at the Hudson Theatre (Union Hill) 13-18 were John Peebes, Dot Williams and Eddie Mack, Joe Willard and Harry Bond, Horace Wright and Rene Dietrich, Agnes Scott and Herbert Yost, Kathleen Clifford and Arthur Hill, Bettina, Joe Dillon, Wormwood's Monkeys.

Lew Adams and co. of the Star Show Girls, has a neat sketch in A Factory Girl. James Dixon is also a hit as a singer.

NEWARK.

Kris Kringle's Dream, a musical comedy, employing sixteen people, made a great hit at Proctor's Theatre 13-19. Carter De Haven came in second for the honors. Others on the programme were Farell-Taylor co., Van Cleve and Denton, J. Warren, Keane and co., Selma Braatz, and Susanne Rocamora. One of the other hits was the sketch entitled A Stage Door Johnnie, presented by Thornton Cole and Avis Maythis. Mr. Cole certainly can give a very clever impersonation of a "stage drunk" and kept his audience in an uproar during his scene in the lady's dressing room. Miss Maythis, who is a relative of Mayor Hausling, sings and dances well and her attractive gowns were greatly admired. Four songs were sung and well received by the audience. It is a clean-cut sketch, with plenty of comedy.

Harry Hewitt, who plays The Bear in Kris Kringle's Dream, is a Newark boy.

Harry Lauder was the cause of the packed houses at the American Music Hall 13-19. For the first time the management have advanced the scale of prices. This, however, did not keep the crowds away. Others on the programme were Dill and Ward, Alice Lorette, George W. Day, Staley and Birbeck, Mayme Remington and Her "Picks," Three Richardinis.

Bonnie McCue, better known as the "Female Harry Lauder," the headliner at the Arcade Theatre 13-19. Others were Boston Newsboys' Comedy Four, La Rosa Sisters, Leonard Marsh, William A. Hexel, Lynne Ford, Halston Boys, Bill and Mae Alverd.

A fine programme was offered at the Bijou Theatre, Orange, 13-18. Wilbur and Harrington, Reta Curtis, Alice Mortlock and co. (New Acts), Harmonistic Quartette, Dilla and Templeton, Dick Corliss.

DETROIT.

At the Temple Theatre 13-19 Augusta Glose easily ranked as the stellar attraction, with her entertaining "pianologue" and imitations. Her clear enunciation is a revelation to the vaudeville stage and the natural demeanor which pervades her act is a most delightful asset. Clayton White and Marie Stuart were welcomed again in George Hobart's Cherie. Lola Merrill and Frank Otto offered a refreshing number with clever dialogue. Delyle and Brunin offered In a Billiard Room. The Jack Wilson Trio in An Upheaval in Darktown, monopolized more than the usual share of applause. The Five Friends, a clever animal act; the Casting Dunbars, and McIntyre and Groves completed a well balanced bill. Next week August Von Bieng and Bert Levy will head the bill.

NEW ORLEANS.

At the American Music Hall 12-18 the Severin co. of pantomimists was the headliner and proved one of the biggest hits of the season. The other features were: Figara, club juggler; Busch De Vere Trio and co., musical number with motion pictures; Morris and Morris, acrobats; William Dillon, singing comedian; Byron and Langdon, in a sketch; Pelletier and Messenger, musical number.

A good bill and attendance prevailed at the St. Charles Orpheum 13-19. The numbers were: Hymack, chameleon comedian; Tom Nawn and co., Irish character sketch; the Camille Trio, grotesque bar performers; World and Kingston, singers and comedians; the Three Lightons, Violet King, pianist and violinist; the Walthour Trio, acrobatic cyclists, and the Misses Standish, duetists.

The Shubert, Winter Garden and innumerable small ventures are doing well with their motion picture attractions and vaudeville.

INDIANAPOLIS.

A good, entertaining bill at the Grand was headed by the Curson Sisters in a remarkable and daring aerial act that was received with great favor. Margaret Moffatt and an excellent co. of three presented Awake at the Switch, a sketch full of bright, witty lines, one of the best seen here for a long time. Many curtain calls on Monday afternoon rewarded their successful efforts to please. Walter Kelly, the "Virginia Judge," scored a hit, as he always does. Marshall Montgomery, ventriloquist, offered an act remarkable in several ways. Griff made good. Julia Frary pleased with most of her songs, and Newell and Niblo, saxophone and xylophone players, were well received. The concluding dance of Schrode and Mulvey was by far the best thing in their skit, A Theatrical Agency.

At the Colonial Sophie Tucker, who is now here, made the hit of the bill with her coon songs. Hardeen hardly created the sensation made here by Houdini several years ago, but his act, mysterious and sensational, was a strong feature of the bill. Willa Holt Wakefield marred an otherwise dainty and delightful piano monologue by several encores that were "off color." Felix and Caire presented their imitation act. Violinsky scored. Wilfred Clarke and co. in What Will Hapen Next still drew roars of laughter, although seen here many times in the same sketch. Rawson and June showed much skill in their boomerang throwing. McMahon and Chapelle pleased.

Empire 13-18: Sam Devere Show. The Big Review 20-25.

The Gayety offered Blanche Mead and Sparkle, Variety Comedy Trio, Springford Brothers, Rentfrow and Jansen.

At the Family were Mortimer Bassett, Fred Frevoli, the Original Closes, Leonard and Fulton.

Louis Weslyn, formerly press representative of the Grand, and Ted S. Barron, who have been appearing in vaudeville for the last five months in their own compositions, have finished their Western engagements, and will return to New York, where both are connected with Witmark and Sons, music publishers. Mr. Weslyn and his wife are here visiting relatives. During Mr. Weslyn's visit he is writing sketches and words for songs, besides renewing acquaintances among his old friends.

ST. PAUL.

An unusually good bill was presented by the Orpheum 5-11 headed by Will M. Cressy and Blanche Dayne in The Wyoming Whoop. Others were: Edna Aug, Carson and Willard, Vilmos Westony, Prato's Simian Cirque, Madame Panita, Nevins and Erwood. The bill presented 12-18 was of excellent merit. Cressy and Dayne were holdovers, with Bill Bimm's Baby, and they shared the honors with Rose Royal and her beautiful horse Chesterfield. Others with them on the bill were: Mary Norman, Wynn and Lee, Big City Quartette, Spalding and Riego, Les Myosotis.

The Star 5-11 presented Pat White and His Gaiety Girls. The Tiger Lilies co. 12-18, featuring Zallah, dancer. The Bohemians 19-25.

VAUDEVILLE.

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Professional Woman's League, New York

LOS ANGELES.

Our Boys in Blue, a military spectacle, headed the bill at the Orpheum 6-12. It is vivid and picturesque and commands interest. McConnell and Simpson appeared in A Stormy Hour, a merry skit full of good humor, which pleased. Bobby Pander and Brother were well received in their vigorous exhibition of strength; their act is interesting. The Tempest and Sunshine Trio presented a series of songs in varied costumes; their ballads are simple and unaffected and the entire act was attractive. The holdovers were Seligman, Bramwell and co., Lockwood and Bryson, Bounding Gordons, Bootblack Quartette.

The bill at the Los Angeles Theatre was made up of six turns of merit, comprising Colby and May, Josephine Ainsley, Lavelle and Grant, Killion and Moore, Frobel and Ruge.

PORTLAND, ORE.

Edwina Barry and co. in a one-act skit, The Home Breaker, was the headline act on the bill at the Orpheum 6-11. Other acts on the bill were Fay, Two Foleys and Fay, blackface comedians; the Brahms Quartette of vocalists and instrumentalists; the Potter-Hartwell Trio, comedy acrobats; Jack McKay in Scotch jokes and songs; Carletta, contortionist; Tossing Austins, comedy jugglers and acrobats.

The act featured on the bill at the Grand 6-11 was that of the Bohemian Sextette in a singing sketch billed as An Artist's Studio. Myrtle Byrne and co. in a rapid fire and sensational shooting act; Leon Rogee, as human orchestra; Gertie Everett, in a skit of dances and songs; Nat Nazarro Troupe, athletes; Hoey and Mozar, in a sketch called Lozette and Walker; Fred Bauer, in illustrated ballad.

The bill offered at Pantages' 6-11 was as follows: Otto Feichtl's Tyrolean Sextette, yodlers and dancers; the Three Lucifers, dancers and acrobats; Crenyon, ventriloquist; Leo White; Moore and St. Claire, singers and comedians; Silvern and Emerie, artists on rings and trapeze; Fischer and Burkhard in an original sketch in which a number of Fischer's songs are introduced.

OMAHA.

Business continues excellent at the Creighton Orpheum, where the programme 12-18 offered: Marseilles, Polly Moran, Harrison Armstrong, Winona Winter, Charles Montrell, Charles Kenna, the Charles Ahearn Troupe. The bill was well received. 19-25: Wynn and Lee, the Bison City Four, the Hopkins Sisters, William Flemen, Spalding and Riego.

SAN FRANCISCO.

The programmes for the different vaudeville houses 5-11 were as follows:

The Orpheum: Eva Taylor in Mrs. Jones-Smith-Carey; Stella H. Morrisini and her wonderful leaping Siberian wolfhounds; Adams and Alden in Before the Party; Mabel McCane presenting her own songs; Florence Bindley in An Afternoon at Home; the Four Floods, acrobatic makers; Quinlan and Mack in The Traveling

Dentist, and the last week of William H. Thompson and his players in Waterloo, including special engagement of Evangeline Irving.

The National: Tom Linton and his Jungle Maids; W. C. Hoefler and assistant, America's greatest eccentric cyclist; Inza and Lorella, acrobatic comiques; Josephine Cassman and her Pickaninnies; Von Mitzel and Maynard in Cupid's Coincidence; Rusticana Trio, Max Dufleck.

The Pantages'-Central: Jesse Lasky's Hoboes, Loughlin's dogs, Nina Nestor and co., Deas, Reed and Deas, Kenedy and Kenedy, Charles Kembling, Rose Stanly and others.

The American: Bud Ross, the popular 'Frisco comedian; Imperial Musical co. in John T. Kelly's new playlet, O'Harra's Mishap; Harry Bernard and James Rowe, Fourteen Dancing Dolls.

The Wigwam: Harry and Kate Jackson in Cupid's Voyage; Harry Thompson, the "Mayor of the Bowery"; Rosedale Quartette; Mlle. Martha, refined gymnast; Morris and Morrow, dancing stars; Bell and Caron, acrobats.

BUFFALO.

Shea's 13-18: Nat Wills, Murphy and Nichols, Adelaide Herrmann and co., Rooney and Bent, Pederson Brothers, Geiger and Walter, Devlin and Ellwood, Levine and Leonard.

The Frolicsome Lambs, featuring Mankichi Troupe, were at the Lafayette 13-15.

The Bowery Burlesquers, with Ben Jansen, Eddie Fitzgerald, and Jack Quinn did a tremendous business at the Garden 13-18. And more than made good. Eddie Fitzgerald is an exceptionally clever comedian and we expect to hear of greater things from this young man in the near future.

MONTREAL.

Eugenie Fougere was one of the headliners at Bennett's 13-18, but after the Monday matinee her performance was cut out—as a little too spicy. Frank H. White and Lew Simmons gave a fine colored act. Jane Courthope and co. appeared to advantage in a sketch entitled Lucky Jim. Harry Tate in Motoring, the Ballots and the Dollars in acrobatic turns, and Leo Carrillo all helped to make up a good bill.

The Jardin de Paris Girls gave one of the best shows of the season at the Royal. The chorus is large and pretty, and its members sing and dance well. The Temptation of the Rose and Circus Day are the two burlesques; in the former the Apache dance was much encored.

MILWAUKEE.

Another exceptionally high class bill was offered at the Majestic Theatre, and the first performance 13 pleased good sized houses. Edna Aug was the headliner, and repeated her former successes. Closely following her for first honors was Charles F. Semon, who gave an extremely funny act. Matthews and Ashley presented a good sketch. Emma Francis and her Arabian Boys in acrobatic feats and dancing, gave a very clever and unusual act. Jack the Giant Killer was a sketch pleasing to the young folks, presented by George Auger, Ernest Pommel, and Caroline Hass. A Texas Wooing, presented by Leora Spellmeyer and Charles Middleton, assisted by real Indians, was interesting. Gordon and Marx were very funny. Baptiste and Franconi, and Millet's Models completed the bill.

The bill at the Crystal opened 12 and was composed of Cameron and Gaylor, Leclaire and Sampson, Claude Summers, and Arnoldo's performing leopards.

Fay Foster and Chocoeeta are at the New Star 12-18.

Andy Lewis and his Mardi Gras Beauties were at the Gayety 12-18.

DENVER.

For the week of 13-18 the vaudeville houses offered:

Orpheum: Mlle. Bianci, Vilmos Westony, Eugene and Willie Howard, Claude and Fannie Usher, Six Glinserettis, Simian Circus, and James F. MacDonald.

Pantages': Bella-Italia Troupe, George Winfield co., Seymour's Happy Family, Bunchu and Alger, Hayes and King, and the Levolos.

Majestic: Anna Eva Fay, Willison and Stoucker, Dorothy Vaugh, Frank Parker, Bertram Clifford, and the Flogdellis.

SPOKANE.

Franklin Underwood and Frances Slosson headed the programme at the Orpheum Theatre 5-11, scoring in a sketch called Dobb's Dilemma. Others: Basque Grand Opera Quartette, the Zanettos, Frank Tinney, Belle Davis, Donovan and Arnold, Fox and Foxie's Circus, and the pictures. Big business.

May Tully, assisted by Alice Backer and Frank Brown, was featured in Stop! Look! Listen! a one-act story play of the stage, the week of 5-11 at Pantages', and made many friends. Others: Del-A-Phone, Valdare and Varno, Novelty Dancing Four, Nancy Withro, the La Van Trio, and the pictures. Big business.

The Romany Opera co. of seven people, had the first place at the Washington. Others: The Four Baltus, J. C. Treemayne and co., Gardner and Golder, Frank Markley, and the pictures. Big business.

At the Empire, Gulliver's Lilliputians, the Rebholds, the Grass Matthews, Mabel Paulson, and moving pictures. Big business.

SPRINGFIELD, MASS.

Poli's 13-18 had a very popular bill, with two Poli Stock co. favorites, Fred Eamelton and Jewel Power in their sketch, The Booster. Homer Lind, the singer; Sam Dody, character sketch; Maeart and Bradford in their funny sketch, A Legitimate Hold-Up; the Morton-Jewell Troupe; Pope and Uno, and the Clever Trio, dancers, completed the bill.

MOBILE, ALA.—Lyric (Gaston Neubrik, mgr.): 13-18: Max Witt's Girls from Melody Lane, Jimmy Lucas, Herr J. Rubens, Dagmar Dunlap, Gertrude Fitz-Hugh Lee, the Murdos; pleasing; good business.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): 6-11: George Van's Imperial Minstrels, Marie Sparrow, Stanley and Ellis, Be Gar Sisters, Swain and Ostman, Young and King; good bill and business.

LITTLE ROCK, ARK.—Majestic: 6-11: Potter and Harris, Goolmans, Green and Parker, Karl and Emma Gath, Jarvis and Martin, Walter Fleming, Nine Napanese; pleased large crowds. 13-18: George S. Van's Imperial Minstrels, Felix Adler, Marie Sparrow, W. Stanley, James and Octavia Ellis, Be Gar Sisters, Young and King, Swain and Ostman.

TOMBSTONE, ARIZ.—The Schieffelin (M. D. Bets, mgr.): Pictures and vaudeville 6-11 to packed houses.—Oriental (Hughart and Bishop, mgrs.): Fair business 13-15. La Wayne, hypnotist.

MARYSVILLE, CAL.—Grand: 13-18: Irene Ormsby, Leo St. Elmo, Burton and De Elmo, Salindo.—Gem (W. M. Gardner, mgr.): Three vaudeville acts and moving pictures.

OAKLAND, CAL.—Orpheum (George Ebey, mgr.): 5-11: John B. Hymer and co., Ben Welch, Vittoria and Giorgetta, Katchen Loisset, De Haven Sextette, Howard's musical Shetlands, Milt Wood, Edwin Stevens; programme good; fine attendance.—The Bell (Gus Cohn, mgr.): 6-11: Godlewsky Troupe, John Bergamasco, Bradlee Martin and co., Billy Clarke, Malvern Troupe; interesting programme; house packed.

LA JUNTA, COLO.—Theatre (S. Dunkin, lessee and mgr.): 6-8: Dablado's Trained Sheep and Pigs; good. 9-11: Three La Valliers; fair.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; W. H. Slack, res. mgr.): A lively and all good bill 13-18 packed the house from boxes to gallery. Ralph Lynn rather "had it on" Margarite Haney in The Leading Lady, though the act was good even to the chorus. It is the best of tabloid musical skits seen here. Bert Kalmar and Jessie Brown made a dancing hit. Corinne Francis' silk stocking finish got uproarious applause. Barrows-Lancaster's sketch Tactics repeated its success, but it is growing old. Hill, Cherry and Hill proved surprising cyclists, and Ernest and Mildred Potts made good. So did Bowman Brothers. The Christmas week bill will feature Macart and Bradford in A Legitimate Hold-Up and Hal Reid's The Vital Question.

MERIDEN, CONN.—Poli's (A. E. Culver, res. mgr.): 13-18 (except 14): The Great Wilson, Lester and Kellett, Hilda Hawthorne, Hawley and Haight and co. in The Bandit, Harry Lester, the Bonesetti Family, Keno and Morris; fine bill, to large business.

NEW BRITAIN, CONN.—Russwin Lyceum (T. J. Lynch, mgr.): 13-18: To immense business. The Bandit, by E. Frederick Hawley and Francis Haight co.; the Great Wilson, Lester and Kellett, Joe Keno and Hilda Morris, Hilda Hawthorne, Harry B. Lester, the Six Donasettes; pleased.—Keeney's (F. A. Keeney, mgr.): Pictures and songs 12; S. R. O. 13-18: Bates and Neville, Sam Barbier, Casey and Smith, the Mimic Four, Yalto Duo; good returns.—Ardel (Dunbar and Goldsmith, mgrs.): 13-18: John and Louise Tillis, Robbins, comedy juggler; Spencer, the singing comedian; satisfactory business.—Scenic (Hababy and Co., mgrs.): Vaudeville and pictures 13-18 to satisfactory business.

NEW LONDON, CONN.—Lyceum: Will resume vaudeville 25, playing high-class attractions.—Bijou (David Almy, mgr.): 13-15: Hy Greenway, Jack Little, and William and Rose, 16-18: Madell and Corbley, Ralph Whitehead, Florence Benjamin.—Orpheum (Bullock and Davis, mgrs.): Laurie Sisters, Marselo and Wolfe.—Empire (Moran Brothers, mgrs.): 13-15: Rube Barlow, Harvey and Butler. 16-18: Mildred Heywood, West and Young.—Item: The Bijou closes 18; the vaudeville booked by M. R. Sheedy being transferred to the Lyceum.

NORWICH, CONN.—Auditorium (Harry Shannon, mgr.): A fine bill 13-18 to crowded houses, consisting of Mlle. Omega, Hearn and Rutter, Guy Bartlett and co., Claude and Marion Cleveland, Lillian Morelli.

SOUTH NORWALK, CONN.—Music Hall (Thomas Kirby, mgr.): 13-15: John Ford and co., Ward and Lancear, Hal Reid and co., Jack Lewis, Rosa Nayson's trained birds, Mangel Roman and co.; good performances and business.

STAMFORD, CONN.—Lyceum (A. Geronimo, mgr.): 9-11: DeNoyer and Dana Sisters, Eddie Markey, the Mathieus, Bennett and Darling, Sophie Berman; good bill and business. 13-15: Louise Carver and Kitty Rose, Zinell and Boutelle, Valveno and Lamore; fair bill; good business. 16-18: Al. Haynes and Julia Redmond co., Eddie Markey, Leslie Thurston, Lamont's animals.—Alhambra (Beacon Amusement Co., mgrs.): 13-15: La Contessa Branchhio, Larrivee and Lee, Amos, and Daly and Dunn; good business. 16-18: La Contessa Branchhio, May and Lillie Burns, Signor Marius Libby.

WATERBURY, CONN.—Jacques (W. Whittaker, mgr.): 13-18: Mr. and Mrs. Mark Murphy, Frankie Carpenter, Jere Grady and co., J. K. Murray and Clara Lane, Mabel Wayne, Little Billy, Fred Galletti's family of monkeys; pleased large audiences.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): 13-18: The Foolish Factory, Pat Reilly and co., Charles Doolin and James McCool, Four English Rosebuds, Crouch-Richards Trio, Chrystie and Willis, and Gartelle Brothers.—Grand (L. B. Cool, mgr.): 13-15: Ishihawa Japanese Troupe, Fred Force and Mildred Williams, Warren and Goodwin, Rice and Walters, and Master Walter Melville. 16-18: The Nosiers, Hawley and Olcott, Pietro Bassiari, the Bradys, and Alfred K. Hall.

JACKSONVILLE, FLA.—Majestic (A. H. Hoyt, mgr.): Vaudeville, to good returns.

PENSACOLA, FLA.—Orpheum: 6-11 proved a record breaker, with Imga, the mind reader, 13-18: The Vognis, Wilson and Wooton, Ida Neal.—New Theatre (A. J. Jenkins, mgr.): Opened 13 as a first-class vaudeville house and presented an excellent bill, with the Musical Seigels, Camous' Bird Circus, James and Wilson. The theatre is complete and modern in all its appointments.

ALTON, ILL.—Lyric (W. M. Sauvage, mgr.): 12-19: Zenia Kolfe furnishes vaudeville; good business.

AURORA, ILL.—Star (Frank Thielen, prop.): 6-12: J. F. Bannister and co., James and Charles Blount, Equillo, Great American Four, the Renaldos, Mildred and Lester; splendid bill to capacity.—Majestic (Lackner and Brick, props.): 6-12: Talking pictures to good business.

BLOOMINGTON, ILL.—Castle (G. W. Martin, mgr.): An average bill and fair business 13-18; Millar Musical Four, Martin and Crouch, Naiada and co., the Kellys, Mina Stralee, Nichols, Nelson and Nichols.

CHAMPAIGN, ILL.—Orpheum (M. Herman, lessee): S. Kahl, mgr.): 6-8: Marvelous Hiltons, Thomas J. Keogh, the De Fays, L. M. Coppin; packed houses. 9-11: Roberts, Hays and Roberts, Rierden and Gallagher, Sydell and Butterworth, Bilburg, the Labelles; good and well pleased houses.

DECATUR, ILL.—Bijou (A. Sigfried, mgr.): 13-15: Maxim's Models, Pearce, Mason and Peters, Jolly Wild and co., Schrimpa Sisters, Bert Colton. 16-18: Kamekichi Japanese Troupe, Musical De Fayes, Charles Marvelle, Stewart Marshall, Gilroy, Haynes and Montgomery.

ELGIN, ILL.—Star (Charles Prickett, local mgr.): 13-15: Anita Primrose, George Frede, Hennings, Lewis and Hennings. 16-18: Askeland, Gorman, Hennings, Lewis and Hennings. Splendid bills to capacity.

PEORIA, ILL.—Main Street (E. G. Burroughs, mgr.): 13-19: Tom Hefron, Appel and Rossi, George Paul and co., Zena Kiefe, Johnson and Marvelle, Two Rackettis, Asahi Troupe; fine bill; S. R. O. 20-26: Daly and O'Brien, Anderson and Burt, Charles Olcott, Hughes Musical Trio, Girard and Gardner, Austin's animals.

QUINCY, ILL.—Bijou (W. C. McConnell, mgr.): 6-13: Burnham and Greenwood, Neuss and Eldred, Al. H. Tyrell, Mack Howard, J. V. Mitchell; good bill and business. 13-20: Crane-Finlay co., Hickey Brothers, Margos Manikin Actors, Great Romanelli.

WAUKEGAN, ILL.—Barrison (Mabel Barrison, owner; A. A. Frudenfeld, mgr.): 13-19: Eugene Raymond and co., Two Harts, Ralph Clarke, Burt Weston, Five Royal Siberian Dancers, Al. Tyrell, De Maine and Rochte; pleased good business.

EVANSVILLE, IND.—New Grand (Ferd Wastjer, mgr.): 13-18: Arthur Dunn and Marie Glazier, Three Sisters Klos, Mildred Morris and co., Herbert and Willing, Gil Brown, the Picquays, Bob and Tip co.

RICHMOND, IND.—The Murray (O. G. Murray, mgr.): 6-11: The Heidelburg Four, the Cornallas Family, Marie McNeil, Barnes-Remington and co.; high-class vaudeville.

TERRE HAUTE, IND.—Lyric (Jack Hoefler, mgr.): 13-20: Cogan and Bancroft, the Wise Mr. Conn, Sully and Hussey, Ditou Brothers; big business; bill fair.—Varieties (Jack Hoefler, mgr.): 13-18: Three Casey Brothers, Three Flying Valentenes, John F. Beeel, Eddie Girard and Jessie Gardiner; business and bill good.—Item: Mr. Hoefler has placed an orchestra in both houses.

VINCENNES, IND.—Red Mill (Menlo Moore, mgr.): Vaudeville will be discontinued until April 1 and motion pictures substituted. This house has enjoyed excellent patronage and is deservedly popular.

FORT WAYNE, IND.—Temple of Vaudeville (Frank E. Stouder, mgr.): 13-18 excellent bill: Bimm-Bomm-Brrr, Fanny Rice, Eckert and Burg, Cubanola Trio, Lloyd Coppens, Mardo Trio, Bergel Sisters; packed houses.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): 13-18: Gertrude Shipman and co., Meehan's Comedy Dogs, Charlie Olcott, Mlle. Latina, Edward Giroux, and Kelly and Catlin; drew excellent houses. 20-25: Lolo, Hughes' Musical Trio, Burnham and Greenwood, Daly and O'Brien, and the Baisdens.

FORT DODGE, IA.—Magic (J. Jolly Jones, mgr.): 9-11: Electra, the Human Dynamo; packed house. 13-15: Hines Kimball Troupe opened to big business.—New Empire (Leo Burnstine, mgr.): 9-11: Whitman and Bishop; splendid success. 13-15: Annie De Lisle and co.; packed house.

SIOUX CITY, IA.—Orpheum (Eugene Wilder, mgr.): 12-17: Tom Waters made the big hit. Others: Seldon's Venus, Bowser and Hinkle, Henry Clive, Madame Panita, Jack Moffet and Elsie Clare; good bill. 18-25: Winona Winter, Reynolds and Donegan, Charles Kenna, Nevins and Erwood, Clark's Simian Comedians, Sansone and Delila.

PARSONS, KAN.—Lyric (Harry Mitchell, mgr.): 6-11: John A. West and co., Dancing Belles, Musical Geraldi, Harry De Rosa, Frank Bailey; fine bill, to good business.

WICHITA, KAN.—Princess (L. M. Miller, mgr.): 13-18: Eva Mudge, Karl Emmy and his pets, Rome and Mayo, Frank and True Rich, Juhasz, Karl Hummel; pleased; business excellent.

LEXINGTON, KY.—Hippodrome (L. H. Ramsey, mgr.): Usual S. R. O. business 13-15; good bill. Guy's Minstrels, Francis and Guy, Piatte, the Violet Girl, Kennedy and Lee, Onthanke and Blanchette.

OWENSBORO, KY.—Orpheum (B. C. Nuan, mgr.): 6-11: Scharleton and Van Nat Dantak and Ethel Vane; big business.

SHREVEPORT, LA.—Majestic (Ehrlich Brothers and Coleman, mgrs.): 13-18: Herbert O'Conner and co., Three Hylands, Harry Rockwell, Mitchell and Willard, Mellville and De Vere, James Cowley; excellent bill to good business.

AUGUSTA, ME.—Opera House (Thomas H. Cuddy, mgr.): 14-18: Dacy and Donaldson, Yakey and Kemp, Louis Sandra.—Theatre Comique (Henry L. Morrill, mgr.): 13-18: George Austin and co., Hattie Cole.

BANGOR, ME.—Gaiety (Stephen Begrett, mgr.): 6-11: La Rose Brothers, Florence Douglas, Dancing Dolls, Haviland and Norton, Jack Crous, Morrissey and Frost. 13-18: Marion and Dean, Imperial Musical Trio, Hobson and Dean, Leona Guerney, Jere McAuliffe. 20-25: Paul Stevens, Rastus Brown, Ed Jordan and co., Nice and Lovey, Milaco Pantomime co., Ida Winstead.—Ackers' (Ackers and Blood, mgrs.): 6-11: Ballo Brothers, May McDonald, Hey's Animal Circus, Kane. 13-18: Skinner and Wood, Charles Nelson and co., Valley Forge Comedy Four, Bouten and Tilson.—Gem (R. W. Spear, mgr.): 6-8: The Amiotts, Princess Chinquilla, Ferris and Davis, George Wright. 9-11: Germain and Landley, Robert McDonald, Ed and Mary Shaw. 13-15: Martin and Doyle, Dandy Dixie Trio, Carl Statzer, Yager and Kemp. 16-18: George W. Hussey and co., Warren and Mallow, Lawton, Robert McDonald.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): 6-11: Edward Blondell and co., Roland Travers, Bertie Fowler, Comella, Goyt Trio, Hass, Morales and Carl, Cliff Gorman; splendid business. 13-18: Another strong bill is promised, with John C. Rice and Sally Cohen, Juliet, Pantzer and Cooke, Fasolo Trio, Ed Gray, Delmore and Darrell, and Mlle. Louse's monkeys.—Walker (C. P. Walker, mgr.): 6-11: The Walker having an open week secured a very strong vaudeville bill from the Orpheum circuit: Mlle. Fregolia, James Young, Count De Bretz and Tossell, Happy Jack Gardner, Jean Clearmont's Circus, Buchanan Dancing Four, Marie Laurent, Johnson's Students, Errac; fine business.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): 13-18: Shorey, Campbell and co., Baker and Everts, Irvin R. Walton, the Bartelmes, Texas Quartette, and Carrine and her four bears; large houses.—Sheedy's (J. L. Owens, mgr.): 13-18: Welch and Maitland, Jimmy Gardner, Nibio and Reilly, and F. S. Beshong; full houses.—Orpheum (F. U. Bishop, mgr.): 13-18: Ed. C. Jordan and co., Joe Flynn, Jeannette Germaine, Rosser and Georgette, and Black and Jones; pleased capacity houses.

FALL RIVER, MASS.—Sheedy's (Sheedy and Cook, mgrs.): 13-18: Alfred the Great, Pierce and Roslyn, Lee Beggs and co., Clemense Brothers, La Rose and Laguata, Gladys Van, Mills Trio; pleased good attendance.—Bijou (L. M. Boas, mgr.): 13-18: Lass o' Lochbound, Welch and Maitland, James Maxwell, Nibio and Reilly, Musical Coattes, Machie and Walker, Fisher and Dunbar; good attendance.—Premier (L. M. Boas, mgr.): 13-18: Premier Stock co., Joseph Conroy, Phil Bennett, The Bicknells, Sam Golden, the Fishers; good attendance.

GLOUCESTER, MASS.—Olympia (E. O. Lord, mgr.): 6-11: Seven Russells, Hi Greenway, Dow and Dow, Lizzie Evans and Jefferson Lloyd, Hearn and Rutter, Florence Benjamin; crowded houses.

LAWRENCE, MASS.—Colonial (J. Fred Lees, mgr.): 13-18: Jones and Deeley, Russell and Held, J. C. Nugent and co., George Austin Moore, Leonard and Whitney, S. and G. Auger, and Apdale's animals; good bill and business.

LOWELL, MASS.—Hathaway (John J. Shannon, mgr.): 13-18: Hall Brothers, Winfield Douglas, James Brockman, Emil Hoch and co., The Eagle and the Girl, Clifford and Burke, Dave Lane, and Charles O'Donnell; good houses and bill. 20-25: Four Huntings, Connelly and Webb, Galletti's baboons, Jeters and Rogers.—Academy (Flynn, Toomey and Demara, mgrs.): 13-18: Reading Sisters, Bounding Whittel, moving pictures; good houses.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): 13-18: Amy Ricard, Lester Lonergan and co., Lawrence and Edwards, Dick Lynch, Elsie Beehan, Mignonette Kokin, Jeters and Rogers, and Galetti's baboons; excellent bill to good business.—Savoy (John W. Barry, mgr.): 13-18: De Vie Trio, Mina Lester, Lillian Lord, Lavender Richardson and co., and James Murray, pleasing large audiences.

NORTHAMPTON, MASS.—Cook's (W. R. Cook, mgr.): 13-18: Hengel and Walsh, Arielle and Lesalle, Greta Byron, Jack Ferris, and Miller and Russell; business good.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): 13-18: Lee Brothers and Allen, Walter Coughter, William Wolf co., Barr-Carmen Trio, Ten Brooke and Henry, Sullivan, Pasquelena and co.; pleased good business.—Item: In the theatre programme the name of Louise S. Tebbetts, treasurer, is added to the theatre staff.

WORCESTER, MASS.—Poli's (J. C. Cuddie, res. mgr.): A good bill 13-18, including Wentworth, Vesta and Teddy, Kathryn Miley, High Life in Jail, George Spink and Agnes Lynn, Annie Abbott, McKay and Cantwell, the Gasch Sisters; excellent business.

BATTLE CREEK, MICH.—New Bijou (W. S. Butterfield, mgr.): 12-18: Four Musical Hodges, Fred Wyckoff, Rawis and Van Kaufman, Byers and Herman; excellent bill.

JACKSON, MICH.—Bijou (W. S. Butterfield, gen. mgr.): 9-11: Cubanola Trio, George D. Wade and co., Hal Merritt, Dynes and Dynes; pleased good business. 13-15: Ray and Broeche, Woods, Kalton and co., Mueller and Mueller, Van Avery, La Petite Adelaide. 16-18: Dunn, Francis and co., Chartres Sisters, Bottomley Troupe.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): 13-18: Ward DeWolf, Rainbow Sisters and Pony Ballet, Montague's comedy cockatoos, Jeannie Fletcher, Mr. and Mrs. Jack Wyatt, Marker Brothers; very fair bill; good business.

WINONA, MINN.—The Princess (Roemer and Mott, mgrs.): 6-11: The Grasers, Tom Dugan, Delphine and Delmora.

BILOXI, MISS.—Dukate's (Fred Abbley, mgr.): 7-11: Imga, mind reader, drew large houses.

ST. JOSEPH, MO.—Pantages' (Harry Beaumont, mgr.): 12-18: Luigi Picaro Troupe, Yule and Simpson, Still City Quartette, Chevalier Canaris, William Ramsdell and Sisters, Frank Groh; well balanced bill; excellent business.—Lyric (H. P. Spencer, mgr.): 12-18 Motion pictures and an interesting vaudeville bill pleased good business.

BUTTE, MONT.—Majestic (W. J. Swarts, mgr.): 6-11: George B. Reno and the Odd Lot, Billy J. Coleman, Sally Stembler, Paulinette and Picquo, 13-18: Alfred Jackson, Roberts and Fulton, Ada Arnoldson, Bessie Valdere.—Empire (W. G. Lingerman, mgr.): 6-12: Dee Rice, Trixada and Robinson, Casey and Le Clair, Sid Giroux.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): 6-11: Ahearn Troupe of Cyclists, Pilu, Goldsmith and Hoppe, Henry Clive and co., Walker Lewis and co., Pauline Moran, and the McGradys; good bill, to good houses.

DOVER, N. H.—Clement (Frank E. Howe, mgr.): 6-11: Pete Griffin, Reading Sisters, Ethel Lawa, Edwin George, Henderson and

AGENTS AND PRODUCERS

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GRAY, THOS. J. — Long Acre Bldg., N. Y.

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HART, JOSEPH — New York Theatre Building New York

KELLER, EDW. S. — Long Acre Bldg., N. Y.

LASKY, JESSE L. — Hudson Theatre, New York

LOVENBERG, CHAS. — Keith's Theatre Providence, R. I.

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MASAUD, WM., — Room 308 Long Acre Bldg., New York.

MASON, JACK (Producer) Hotel Flanders, N. Y.

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V. C. C. "THE TALL TALE TELLER"

UNA CLAYTON
Seattle, Dec. 20-25; Portland, 27-Jan. 1.

Thomas; pleased good business.——Lyric (Doian and Paul, mgrs.): 6-11: Myers and Thompson, Rose Haskell, Ada Ford, Dan Malumby, and Anna Germain; good bill and business.——Orpheum (D. A. Gallagher, mgr.): 6-11: Ward and Raymond, Kenny and Hollis, Lancashire Lassies, Jackye Smith, Buckley and Martin co.; Dotson and Lucas; S. R. O.; pleased.——Item: The male members of the three vaudeville houses were entertained by the local Elks at a banquet and social session 9.

MONCTON, N. B.—Davidson (W. S. Davidson, mgr.): 6-11: Moving pictures and vaudeville to good business. 13-18: Vaudeville and pictures.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): 13-18: A fine bill to excellent business. Dick Crolius co. in Shorty, Roberti's Animals, Grace Gibson, Tom Mohoney, Warner and Lakewood.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 6-11: Usual good bill, which composed the Yorke-Herbert Trio in a very clever novelty act that went "big." Biggs and Gandy in comedy offering won applause, Charles Hargreaves sang "Dear Old Pal of Mine" in fine style, George Tichenor, and pictures; good business.——Majestic (Carl Schwars, prop. and mgr.): Returned to former policy of house, that of vaudeville and pictures, 6-11. Smith, the Italian impersonator, 5, 7; Joe Davis, 8, 9; Nellie Osmer, 10; Joe Engard, the human North Pole; Josephine Pierce, while the hit of the week was made by the Three Bernards, juveniles of no mean ability; business good.

HOBOKEN, N. J.—Lyric (Grant S. Riggs, mgr.): Excellent bill 13-16, including Mr. and Mrs. Silsworth, Marian and Lillian, Bernard and DeAvoy, L. Stickney and ponies, Jessie Allen, Devean Twins, Lonie Haskell, Professor Everton; packed houses.——Gayety (Sol Kraus, mgr.): The Majestics drew the usual big crowds 13-15; co. very good. Florence Bennett in the principal role scored. The olio comprised Magda Dahl, Evelyn Walker and Bathing Girls, and Fay and Hollander.——Empire Theatre (A. M. Bruggeman, owner and mgr.): Week 13-18 programme at the Empire had the following artists: Harry Lazarus, Glendower and Marion, George Wilson, Sam J. Curtis and co., Musical Stoddards, John Hymer, Klein and Clifton, and Max Yorke and his fox terriers to capacity.

NEW BRUNSWICK, N. J.—Opera House (J. W. Rust, res. mgr.): 13-15: The Girl with the Angel Voice, Anna Crewe and co., Mons. Pelzan, Harrison West Trio, Lypo and Benjamin, 16-18: Jimmy Godman, Kitty Emmet and Lillian McNeill, Lois Lee, Mr. and Mrs. Billy Barry, four Comrades. Business good.——Item: Leo Rooney, a Brunswick boy, is one of the Four Comrades. He is well known here and his many friends are glad once again to see him. He has just closed with Barnum and Bailey's Circus.

PATERSON, N. J.—Empire (A. M. Bruggeman, owner and mgr.): Good houses 13-18 with D'Amon, the Four Sullivans, Carl D'Amann Troupe, Regal Trio, Mr. and Mrs. Golbey, Searl Allen and co., Bedini and dogs.

TRENTON, N. J.—Trent (Montgomery Moses, mgr.): Considering the season business was very good 13-18, with Mlle. Arminta and James F. Burke, Helene Greatrex, Brady and Mahoney, Redford and Winchester, Fitzgibbon-McCoy Trio, Cadets de Gascogne, the Four Romas.——State Street (Herman Wahn, mgr.): The bill of 13-18 pleased large houses. Kelly and Lafferty, the Four English Belles, Elizabeth Herold, Johnny Fields, Jr., Freese Brothers, Gertrude Black, Harry Newman.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): 13-18: Especially strong headline feature in George Beban and co. in The Sign of the Rose, which scored a distinct success. Mr. Beban's artistic and finished work in an Italian role was greatly admired, winning for him many well deserved curtain calls. Others on the bill were Imperial Comedy Trio, Al. Carleton, Maud Muller, Gracey and Burnett, Marriott Twins and co., and Jarrow; attendance full capacity, as usual.——Majestic (Emil Deiches, prop. and mgr.): A pleasing vaudeville programme and latest moving picture films drew crowded houses 13-18.——Proctor's Annex (Guy A. Graves, mgr.): Motion pictures and songs to big audiences.——Items: The Heim Children, booked at Proctor's this week, were not allowed to appear by orders of the Humane Society on account of being under age. Jarrow, comedy magician, was substituted.—Bayonne Whipple is again playing the part of Mrs. Van Brunt in George Beban's play, The Sign of the Rose, and is making a big hit in the part.

CORTLAND, N. Y.—Theatre (L. M. Dillon, mgr.): Vaudeville and pictures to fair business.——The Star (Jack Dunn, mgr.): Pictures and vaudeville; good business. Mr. Wilson Wilcox, the former Cortland boy, who has been playing Big Tim, scored heavily in his novelty act.——The Pictorium (A. E. Wells, mgr.): Pictures and vaudeville to good business.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): 13-18: Zeno, Jordan and Zeno, Billy K. Wells, Paul Durand Trio, Roattino and Stevens, Harry Waltman, and Webster, Cullison and co.; good bill; large business.——Rialto (P. W. McConnell, mgr.): 13-18: Congdon and Hall, Harry Lawrence, Max Bruno, Pauline Weston, Margaret Ott, Grace Cameron, Ida Green, and Molly Brown; good, to good business.

GLENS FALLS, N. Y.—Fairyland (George Bonay, mgr.): 13-18: J. Louis Wintz and Jeanne Palmer, Octavia Neal, and Will Rosay pleased good business.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.): 13-18: Echo Singing Four, Great Henri French, James H. Lichter, Four Whalens; pleased large houses.

HERKIMER, N. Y.—Grand (William Deuque, mgr.): 9-11: Fred and Bess Lucier, Alex Brisson; good business.——Star (J. Conklin, mgr.): 9-11: Mr. and Mrs. Henderson, Wilber and Harrington. 13-15: Mr. and Mrs. Raymond Gilbert, Mexican Herman and co. Big business.

KINGSTON, N. Y.—Bijou (G. W. Carr, mgr.): 13-15: Clyto and Sylvester, Harry Bloom; pleasing, to S. R. O.——Star (T. A. McNeil, mgr.): 13-15: Eckhardt, Sallie Brown; S. R. O.——Item: B. V. Roche sold his interest on Dec. 10 to T. A. McNeil.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): 13-15: Marshall Brothers, Walter Farwell, Merritt Sisters; fine business.——Orpheum (Charles P. Gilmore, mgr.): 13-15: N. Eline Tilling, Romallo and De Lano.

ROCHESTER, N. Y.—Temple (J. H. Finn, mgr.): 13-18: Albert T. Whelan, the Australian entertainer; Thomas J. Ryan-Richfield co. in Mag Haggerty, M.D.; the Kellinos, Temple Quartette, Bedini and Arthur, Throne and Carleton, McDonald and the Misses Crawford and Montrose, and Luigi Marabini.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, lessee; Louis Schaefer, mgr.): 9-16: Maud Barlow, Brooks and Kingman, Minta and Palmer, Howard and Walsh, Musical Sparks, Nelusco, Frank Richardson, Tognarelly Trio, Cupont, Roberts and Allen; pleased large audiences.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): 13-18: Nella Bergen, Flo Irwin and co., James and Sadie Leonard, Phil Staats, Hassan Ben Ali's Arabs, Meinotte Twins and Clay Smith, Paul Le Croix, and Mario Trio; to good business.——Savoy (L. Desmond, mgr.): 13-18: Mr. and Mrs. Henderson, the Schoeneckx, the Delmars, and Ross and Cole; attendance big.

WATERTOWN, N. Y.—Antique (Gilmore Amusement Co., props.; E. Bruce Frasier, res. mgr.): 13-18: Edwin Winchester, Van and Davis, Sherman and Sherman; fine bill and business.——Wonderland (Karl E. Willes, mgr.): 13-18: A. Bonehed Cummings, Carson, De Angelo; pleased fine business.

BUCYRUS, O.—Majestic (B. E. Elberson, mgr.): 9-11: Musical Teneyocks, Carl H. Renyard, 13-15: Original Jimmie Rose and We Feature. Good bills and business.

CAMBRIDGE, O.—Orpheum (Hammond Brothers, mgrs.): 13-18: Reno and Ray and others; business good.——Princess (Taylor and Clark, mgrs.): 13-18: Stapleton and Chaney, Charles Linday and others; business good.

ELYRIA, O.—Theatre (H. A. Dykeman, mgr.): 9, 10: Electro and Al. Dashington. 13, 14: The Four Lubins, Boggard and Clifford, Parvis; business and acts satisfactory.——Airdome (J. F. Durham, mgr.): 6-8: Williams and Lee, Jerome Baker. 13-18: Minnelli Brothers' Minstrels; business good; acts worth the price of admission.

LIMA, O.—Orpheum (Will G. Williams, mgr.): 13-19: Lissie Ellet, Brooks and Carlisle, Veolette and Olds, Telepathists, Charles Hughes and Singing Girl, Heidelburg Four; good bill; fair houses.

MARIETTA, O.—Star (Albert Waite, mgr.): 6-8: Harris and Nelson. 9-11: Elmore and Bartlett. Good attractions and business.

MANSFIELD, O.—Orpheum (C. C. Deardourff, mgr.): 16-18: Beltrah and Beltrah, Lew Benedict, the Schrumms, Georgia Gardner and co.

MARION, O.—Orpheum (Ed C. Paul, mgr.): 13-15: Beltrah and Beltrah, Lew Benedict, the Schrumms, Georgia Gardner and co.; business good.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; R. R. Bussell, mgr.): 6-8: Gulffoyle and Charlton, Van Hall, Mack and Sheftels, Destiny, and pictures. 9-11: Will J. Woods and co., Three Lorrettas, Master Julian, the Shaffers. Business good.——Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): 6-8: Marathon Trio, Ed Swiss, Pasqueiena DeVoe, Harnes and Robinson, Glendower and Manion presenting A Christmas on the Comstock, Mysterious Rogo, Maud Cooper, Dow and Lithgew; good business.

SPRINGFIELD, O.—New Sun (Sun Amusement Co., mgrs.): 13-18: The Bellfonts, Mabel Starr, Lewis' Dogs, Cutting and Zuida, Heavlin and co.; good patronage. 20-25: Sunny South, McCauley and McConnell, Nick Santorius and co., Barnes-Remington and co., Stanley and Chambers.

STEUBENVILLE, O.—National (W. G. Hartshorn, mgr.): 13-18: Baker and co., Melrose and Ingram, Frazer Trio, Vondell and Rosell, Wood and co., Lawrence-Edwards co., Clayton Family Quartette; pleasing good business.——Palace (A. C. Irons, mgr.): 13-18: Three Juggling Milliers, Maud B. Price, DeVore and DeVore, Jerome and Grant, Reno and Earl; good bill and business.

URBANA, O.—The Lyric (Larry P. Ryan, mgr.): 6-11: Minnelli Brothers Musical Comedy co. closed their week's engagement 11 to fair business considering the beastly weather. Edward Kramer in his roller skate clog dancing and Estelle Lynne in soubrette work were very clever. The co. pleased. Cole and Coleman (musical) and Patti McKinley (singer) 12-15 with pictures drew well.——Items: Minnelli Brothers Dramatic co., who were playing in Bellfontaine spent the day here 10 visiting the Minnelli Musical co.——Marie Stratton joined the Minnelli Brothers Musical co. to lead the orchestra.—Margery Murphy is visiting Cole and Coleman.

ZANESVILLE, O.—Orpheum (C. P. Hamilton, mgr.): 13-18: Gus Sun's Minstrels, Tommy Donnelly, Hufford and Chance, the Three Troubadours, Evans and Evans, Webb Romola Troupe; small but fairly well pleased audiences.——Hippodrome (W. E. Deacon, mgr.): 13-18: Freeman and Watson, Pasquilina De Voe, Raven Trio, Albert Atwell; filled the theatre three times daily.——Quimby's (Clyde Quimby, mgr.): 13-18: The Fanton Trio, Francis Murphy, Casino Trio, Professor Colvin and co., Leslie Feathers, Esther Burns, Musical Trio.——Item: Manager Quimby has sold his Floating Palace Theatre and will devote his entire time to the management of his local interests.

SHAWNEE, OKLA.—New Majestic (Edwin Edwards, mgr.): 6-11: Green and Rosa, Johnie Guise, Oberieta; pleasing, to poor business, hypnotist.

ALLENTOWN, PA.—Orpheum (J. Fred Osterbock, mgr.): 13-15: Very pleasing bill which included Boulden and Quinn, La Vine-Cimaron Trio, Finn and Ford, Zella Covington and Rose Wilbur, Neff and Star. Mrs. Eva Fay, 16-18: Carlo's Animal Show, Fred Watson, Bert Howard and Effie Lawrence, Wheeler Earle and Vera Curtis, Zella Covington and Rose Wilbur, J. T. Ray and Fred Nice. Mrs. Eva Fay; good bill; satisfactory business.

BUTLER, PA.—Star (L. H. Guelich, mgr.): 13-18: Raimond and Raimond, E. Haines, Redmond and Smith, Billy English; good business.

DU BOIS, PA.—Star (H. O. Bailey, mgr.): 6-11: The Loore Troupe of Acrobats, Nixon and Kelly, Nettie Williams; first-class bill, to good business.

HARRISBURG, PA.—Orpheum (C. Floyd Hoskins, res. mgr.): 13-18: Lamont's Cockatoo's, Harvey De Vora Trio, Vernon, ventriloquist; Three Dumonds, Potts Brothers and co., Barry and Wolford, Hastings and Wilson; business fairly good.——Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): 13-18: Business continues very good at this popular resort.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): 13-18: McNamee, clay modeler; Henry and Liseli, Mr. and Mrs. James McCann and co., Lillian Tice, Gladys Lockwood and Paul McCarty, Quigley Brothers, the Boises; splendid bill, to good business.——Globe (J. G. Poley, mgr.): 13-18: Ted Wallace, Olive Hare, Carmelo's Electric Tableau Stories; fair bill; good business.

LANCASTER, PA.—Family (Edward Mozart, mgr.): 13-18: Pleased large houses with Cameron and Toledo, Stuart and Keeley, Turner and Gilbert, the Three Nemos, Keit and Demont.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX. "The CLEVELAND CIRCUIT"

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POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

VAUDEVILLE.

——Electric Vaudeville Palace (Howard E. Doan, mgr.): 13-18: Orchestra, moving pictures, and Emerson Gambier with songs pleased large houses.

MEADVILLE, PA.—Lyceum (C. E. Schatz, prop.; Frank Thomler, mgr.): 13-18: Pauline Fielding and co., Flora Brand; very good bill; good crowds.

MILTON, PA.—Family (Mozart Circuit; E. Frymire, mgr.): 13-18: Piquo, Krusada and Joe, Theo Leightner and Henry Leone, and Anne Dale delighted good houses.

NORRISTOWN, PA.—Garrick (A. and L. Sablosky, lessees and mgrs.): 13-15: Verona Verdi and Brothers, Gertrude Black, Little Garry Owen and co., Witt's Roses of Kildare, John Getterman; pleased large audiences.

OIL CITY, PA.—Orpheum (Frasier and McCullough, owners): 13-18: Clyde McClain, George Adams, Bristol's Pony Circus, Musical Comedy Trio, Schady and Schad, Conser's Dog Circus; fine houses; great satisfaction.

POTTSVILLE, PA.—Slater (Harry Slater, prop.; Lloyd Neal, mgr.): 13-18: Harmon Trio, Hughes and Cole, Gordon and Keyes, Bobby Mack, Little Ethel; pleased.——Item: Fire broke out at 5 o'clock 15 in Little Ethel's dressing room, just after afternoon performance, caused by crossed electric wires under the floor. Loss several hundred dollars. This theatre was burned in 1875.

READING, PA.—Orpheum (Wilmer and Vincent, mgrs.; Frank D. Hill, res. mgr.): 13-18: Excellent bill. Aerial Lloyds, John Zoubolakis, the Widow Brown, with Richmond Hutchins; Ezra Mathews, Joe Wilson, Helen Mansfield, Marion Mariowe, Margaret Mayfield, and Carleton Sisters; business large.——Grand (Reis Circuit and N. Appell, mgrs.; C. G. Keeney, res. mgr.): 13-18: Three Singing Girls, Evelyn Ellison, Elsie Wales and Mabelle Meredith, the Sidonias, Mayo and Smith, and Colonel Ned Seymour; pleased large houses.——Bijou (Frank W. Erickson, res. mgr.): 13-18: Good business. Yarrick and Lolanda, Lew Mortimer, Fox and De May, and Miss Nelson.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): One of the best bills of season 13-18 with At the Waldorf as a headliner, and Nellie V. Nichols, Frank Orth, and Harry Fern in Sign This Book; Trovato, Mr. and Mrs. Perkins Fisher in The Half Way House, Carbrey Brothers, and the Three Bannans; excellent business. 20-25: The Futurity Winner, McKay and Cantwell, Silbon's Animals, Gordon-Pickens co., Lee Brothers, and Allen, Newell and Niblo, and Ellinore and Jermon.——Wonder (T. J. Herman, mgr.): 13-18: Willing Sisters, Hattie Lurad, Albert Zinka and His Hungarian Dogs; bill and business good.——Orpheum (J. H. Farrell, mgr.): 13-18: Johnnie Walker, Ruth and George Irwin, and W. Vernon; bill and business excellent.——Wonderland (H. G. Ward, mgr.): 13-18: Mary Isabell and Tom Jones; bill and business fair.——Columbia (G. Nelson Teets, mgr.): Follies of the Day co. 13-15; co. and business excellent. Larry McCale and Gertrude Hayes were featured. Gertrude Hayes and Dancing Bricktops merits mention. Broadway Gaiety Girls 16-18. The Kentucky Belles 20-22. Cosey Corner Girls 23-25.——Item: The Three Bannans, who are filling an engagement at the Poli week of 13, are Scranton boys, and were given a hearty welcome.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): 6-8: Phell Sisters, Boyd and Moran. 9-11: Three Musical Coles, Edith Hoffman, Ferril and Le Roy; pleased good business.

TYRONE, PA.—Bijou (Mack Schabiley, mgr.): 9-11: Continio and Lawrence; satisfactory to large houses. 13-15: Amlot and Caldwell, LeRoy and Harvey; pleasing capacity houses.

WARREN, PA.—The Woodard (J. D. Woodard, prop. and mgr.): 13-15: The Pepper Twins, Chester and Jones, Coyle and Murrell, The Stadium Trio. 16-18: Tom Daley, Topac and West, Broadway Comedy Four, Eugene Wolffheim's Living Statues; good bill; large houses.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, owner and mgr.): 13-18: Great Pascatel, the Piottis, Mabel Johnston, Gordon Brothers and boxing kangaroos, Madge Maitland, Beatrice McKenzie, Walter Shannon and co.; to fair sized and appreciative audiences.

SIOUX FALLS, S. D.—Majestic (A. C. Hoganson, mgr.): 6-11: Rece V. Proser and co., Leslie and Carle, Great Hines Kimble; excellent business.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): 6-11: McDowell and Prescott, Charles Carberry and Purd Stanton, Albertus and Altus, J. W. Harrington, Fred W. Morton; pleased good business. 13-18: Horace Webb and co., Karl Hewitt and co., Leo Fellier, Thurdo and O'Dow.

MEMPHIS, TENN.—Orpheum: 13-18: Joe Hart's Bathing Girls, Nonette, Felix and Barry, Anna Langhein, Mankin, Mabel Bardine and co., and Patsy Doyle pleased nice houses.

EL PASO, TEX.—Majestic (Frank Rich, mgr.): Genevieve De La Goure becomes more popular daily notwithstanding she has been here for over six months. Splendid business.

GALVESTON, TEX.—Peoples-Majestic (Thomas Boyle, mgr.): Instead of giving two performances nightly of four acts at prices of 10, 15 and 20 cents, this house has inaugurated a new schedule consisting of five acts besides the moving pictures at prices of 10, 20, 25, 35 and 50 cents. Week 12-18: Russel and Church, Elono, the Squaw Girl; the Rosaires, Ray W. Snow, Murphy and Willard.

SAN ANTONIO, TEX.—Royal (Lloyd Spencer, mgr.): 5-11: Bill not up to the standard, and as a result business was not as good as it might have been. Kerner Adde and co., Phelps and Cullenbine, Coden and Clifford, Prince and Carrothers.——Star (Wyler and Kennedy, mgrs.): 5-11: Splendid bill; well filled houses. Clipper Comedy Quartette, Theo and Her Dandies, Dallas Roman Comedians.——Happy Hour (T. S. Mills, mgr.): The Happy Hour has been sold out a third time. Manager Barker sold his interest to T. S. Mills and A. W. Nelson, who are now running the place. 5-11: Business poor. Scott and Davis, Lester and Allen.

WACO, TEX.—Majestic (Charles E. Seesen, mgr.): Vaudeville and motion pictures, matinee and night, 6-11; good performances to good business.

PETERSBURG, VA.—Lyric (Charles O. Moss, mgr.): 6-11: Bolton-Runkel Comedy co. in vaudeville acts; good business; well pleased.

RICHMOND, VA.—Colonial (E. P. Lyons, mgr.): 13-18: The Campbells, Adams and Lewis, the Lagrecias; to big houses.

CHARLESTON, W. VA.—Hipp (C. H. Long, mgr.): 13-18: Guilfoyle and Charlton, Mack and Scheftells, Von Hoff, Three Lorrettas; pleased good business.

HUNTINGTON, W. VA.—Hippodrome (I. N. Bullington, mgr.): 6-11: Three Lorrettas, Master Julian, Tom Woods, Sherley and Mack, Guilfoyle and Charlton, Von Hoff, Mack and Sheftels, Destiny; good business. 13-18: Hanson and Drew, Sully Duo, Fred Lawrence and co., Bert Melburn, Joe Ellis, Gaylor and Jefferson, Mansfield Brothers, Bertha Thorne and co.

EAU CLAIRE, WIS.—Orpheum (E. L. Dowling, mgr.): 13-19: Della Watson, Matthews and Bannon, the Grasers, Marie Clark, Gerald Carden; pleased full houses.——Unique: 13-18: Castello Brothers, Professor Burch; to good business.

RACINE, WIS.—Bijou (F. B. Stafford, mgr.): 13-19: Cecile Francois and co., Fogg and Alger, George and Althea O'Dole, Wayne La Mar, Kalma and La Parion; capacity business.

CHEYENNE, WYO.—Atlas (Thomas Heaney, prop. and mgr.): 6-11: Three Pierce Sisters, Buckley's dancing dogs, LaDarros, Mondane Phillips, Dale Sisters; good, to good business, 13-18: Jenkins and Price, Signor Malcoum, George Lander, Ernest Brinkman, Four Stagpooles, Mosselle Yosome and co.

Correspondence

ALABAMA.

TUSCALOOSA.—ELKS' THEATRE (John G. Brady, mgr.): Royal Chef 9; to good business co. gave only moderate satisfaction. Parsifal 15. Flower of the Ranch 21. John Griffith 22. Black Patti 23. Polly of the Circus 27. Frank Croxton sang at Miss Harris' Studio 8; fair business; gave superb recital.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): Dark 6-11. Mrs. Leslie Carter 13. Madame Jeanne Jomelli 15. The Golden Girl 16. Al. H. Wilson in Meix in Ireland 17, 18.——BIJOU (M. L. Semon, mgr.): Ray Raymond in Dare Devil Dan 6-11 pleased good business. The Squaw Man 13-18.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Cohan and Harris' Minstrels, with George Evans; good; to capacity. Mrs. Leslie Carter in Vasta Herne 18. Kyrie Bellew in The Builder of Bridges 20. Parsifal 22-24. Isle of Spice 25.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): House dark 7-11. Mrs. Leslie Carter 14. Flower of the Ranch 18. Al. Wilson 20. Red Mill 24. Polly of the Circus 25. Climax 28. Isle of Spice 30.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, mgr.): Lena Rivers 6 gave perfect satisfaction. Royal Chef 14. Meadow Brook Farm 17. A Golden Girl 28. House of a Thousand Candles 31.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): Meadow Brook Farm 9 pleased good business. Cohan and Harris' Minstrels 14. Al. Wilson 15.

DEMOPOLIS.—BRASWELL THEATRE (N. T. Braswell, mgr.): Meadow Brook Farm 6 did not please a small house. Moving pictures 7, 8.

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): Babes in Toyland 7; good performance; light business. A Knight for a Day 10; good performance to light business. Harry Beresford 11; good performance to poor business. Merry Widow 13; excellent performance to capacity. Gingerbread Man 14. McFadden's Flats 16. Rose Stahl 17. Mrs. Fiske 18. Mantel 27. Servant in the House 31. Time, Place and the Girl Jan. 1. Leslie Carter 3. Paul Gilmore to follow.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): Babes in Toyland 8; good production and business. A Knight for a Day 9 gave satisfaction to good business. Harry Beresford in Who's Your Friend 10 pleased a fair house. The Lion and the Mouse 12; fair co.; good business. The Gingerbread Man 13. The Merry Widow 14. Rose Stahl 16. McFadden's Flats 17, 18. Mrs. Fiske 20.

PINE BLUFF.—ELKS' (C. E. Philpot, mgr.): Man of the Hour 7 pleased good business. A Knight for a Day 8; fair performance and business. Babes in Toyland 9 pleased a small house. Lion and the Mouse 11; fair co.; light business. Harry Beresford 13. Gingerbread Man 15. Hot Times Minstrel 20. Cat and the Fiddle 25. Servant in the House 27, 28. The Time, the Place and the Girl 31.

SELMA.—ACADEMY OF MUSIC (William Wilby, mgr.): Meadow Brook Farm 7; poor co., to light business. Royal Chef 13; excellent performance; moderate business. Mrs. Leslie Carter 15. Al. H. Wilson 16.

OSCEOLA.—MERCANTILE OPERA HOUSE (V. J. Andre, mgr.): The Hidden Hand 18.

FORT SMITH.—GRAND (C. H. Lick, mgr.): Strongheart 6; good performance to excellent business. Fulton Stock co. in The Three of Us 7-11. Same co. in The Ranger 13-17. Charles B. Hanford 18 in Taming of the Shrew and The American Lord.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): The Man of the Hour 9; fine business. Babes in Toyland 10; just about the same for seasons past; good house. Rose Stahl 15. The Gingerbread Man 16. The Time, the Place and the Girl 19.

ARIZONA.

TUCSON.—OPERA HOUSE (E. Drachman, mgr.): James Post Musical Comedy closed a suc-

cessful engagement of two weeks 5. Moving pictures, illustrated songs and high-class vaudeville to good business 6-12. David Warfield in The Music Master 14. Olga Nethersole in Sapho 21.

TOMBSTONE.—SCHIEFFELIN (Paul Warnakros, mgr.): The Singing Bandit 15. The Coon King 29.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): The Man of the Hour 6-10; great production; packed houses. George Cohan in The Yankee Prince 13, 14.——LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented Facing the Music 6-12; very laughable farce; capable co.; capacity houses. The Judge and the Jury 13-19. The County Fair 20-26.

MARYSVILLE.—THEATRE (Frank C. Atkins, mgr.): King Dodo 11; good house; fine; well costumed production, to good house. William Friend as the King and Eleanor Kent, leading woman, made great hit. They open Savoy (John Cort's new house) in San Francisco 13. Forty-five Minutes from Broadway 17.

CHICO.—MAJESTIC (Carl E. Brazier, mgr.): The Land of Nod pleased a good house on 3. King Dodo 10; excellent performance; pleased a good house; scenery and costumes very artistic. Commencement Days 31.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Lo, a musical comedy, with John E. Young received good business 1; chorus work excellent; star and support very good; costuming fresh looking and altogether thoroughly appreciated. Top o' th' World, with Bailey and Austin, matinee and night, 4; averaged good business on both performances; leads clever as usual, but rest of support only fair; chorus worked rather evenly, but not as good as on last appearance here. The American Idea 7; received fair patronage, fully deserving of more than received; co. good throughout and attraction excellently put on. The Girl Question, with John Kearney, 9 to fair business; outside of Mr. Kearney co. only passably good; not as well received as on former visits; chorus action good, but noticeably lacking in voice. Talk of New York 11; to fair patronage; like The American Idea, the people didn't know what they had missed; co. well balanced and chorus in voice, action, costuming, etc., very good; Victor Moore, starring, pleased more than when seen here in Forty-Five Minutes from Broadway. In Old Kentucky 13; to good business; co. better than on former trips, and the "top house" greatly pleased. Little Johnny Jones 27. Louis James 29.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Motion pictures pleased fair houses 6-11.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Two capacity houses greeted The Candy Kid 11, at the evening performance standing room being at a premium; the musical comedy was enthusiastically received and the comedians kept all in a merry mood; Frank Lalor, with his quaint gestures, easy dances, funny grimaces, made him stand out most prominently; Annie Yeamans, "the grand old lady," had a very funny scene with him, which recalled the old Harrigan and Hart days; Rook and Fulton's specialties were attractively interwoven throughout; Florence Morrison was irresistibly funny, as well as attractive and in good voice; Mlle. Rayo, the petite danseuse, was chic and winsome in her pleasing dances; the chorus was comely, richly gowned and added materially to the success. The new dramatization of the much read St. Elmo was given a most successful presentation 13, 14; well interpreted by competent co.; Robert Lowe played the title role with dramatic force; Beatrice Worth, as the mountain girl, received much sympathetic applause; all the characters were well cast. Elsie Janis 17, 18. Easiest Way 24. Man from Mississippi 25.——HARTFORD (H. H. Jennings, mgr.): Bert Williams in A Lode of Kole, assisted by a large brunette chorus, who sang and danced well, was greeted by a large audience 9, who got many laughs at his portrayal and the two galleries were packed. The Ketchel-Johnson fight pictures 10, 11 were the best of the kind ever seen here and received liberal patronage. A most artistic production was the engagement 15 of The White Sister, with an exceptional cast; Viola Allen, as the heart-broken nun true to her vow, made a beautiful and lovable character; James O'Neil was a convincing and picturesque monsignore; William Farnum was a strong and dramatic hero; Ritchie Ling brought out all the good points of the loyal lieutenant with force and evidence of careful study; the audience was very large and a representative one that followed the lines closely, and demanded many curtain calls from the principals at each climax. Clyde Fitch's The City 16, 18. John Mason in The Witching Hour 25. A. DUMONT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, mgr.): Polly of the Circus, with Edith Tallaferro, 10, 11; repeated its good impression of last year. A notable programme by the Boston Symphony Orchestra 13 attracted local music lovers. Yiddish Musical Comedy Hadassah 14. Fred W. Pierce in Dr. Jekyll and Mr. Hyde 15. Elsie Janis in The Fair Co-Ed 16. Yiddish Players 20. Sousa and His Band 21. A Broken Idol 25.——ITEM: The dearth of good attractions and the number of dark nights at present represent an unusual local condition—and an unprofitable one.
WILLIAM P. HOPKINS.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): The Candy Shop 9 drew a packed house; S. R. O. being the sign early in the evening. A large co. headed by Rock and Fulton, Mrs. Yeamans, and Frank Lalor, assisted by a handsome and tuneful chorus did all they could with the rather ordinary music and fun of the piece. This is the kind of amusement Norwich theatregoers like better than anything else, so it is supposed every one was happy. Sousa's Band 16. Israel 23.

NEW LONDON.—LYCEUM (Walter T. Murphy, res. mgr.): The Candy Shop 10, to capacity. Helen Grayce opened week of 13 in When We Were Twenty-one, to good house. Plays for balance of week: In the Palace of the King, The Toast of the Town, House of a Thousand Candles, Marriage of William Ashe, When Knighthood Was in Flower, The Devil, The Pit, Thelma, and In the Bishop's Carriage; co. excellent. Sousa and his Band matinee 16. Israel 27.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Loie Fuller and her muses attracted two good sized audiences 11. Hadoss, with Madame Prager and a good co., pleased a large audience 13. Frederick W. Pierce in Dr. Jekyll and Mr. Hyde 14, to a good sized audience. Frank Lalor and an excellent co. in The Candy Shop filled the house with a well pleased audience 15. St. Elmo 16. Otis Skinner 25.

STAMFORD.—ALHAMBRA (Beacon Amusement Co., mgrs.): Mrs. Dakon 13; deserved a much larger house, but the combination of bad weather and 13 was too much. John Mason in The Witching Hour 23. The City 25.——FAMILY (Herrick and Bloom, mgrs.): Dark 13-20.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Broken Idol 30.——ITEM: The Knights of Columbus, friends of William Foran, are preparing to give him a reception when he plays this city 30 in The Broken Idol.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Pictures and illustrated songs 12 to capacity. Sousa's Band matinee 15, pleased well filled house. Poli's vaudeville 23. The Commanding Officer 25.

WINSTED.—OPERA HOUSE (Mills E. Norton, mgr.): Sousa's Band 14; gave a fine concert to capacity. Dr. Jekyll and Mr. Hyde 16; to small house.

MIDDLETOWN. — MIDDLESEX (Henry Engel, mgr.): The Candy Shop 13 to capacity. Sousa's Band 15 to good business.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin, mgr.): Sousa's Band 14; pleased large house.

PUTNAM.—BRADLEY (Klebart and Stineburg, mgrs.): The Man on the Box 15; good co. and fair business. The County Sheriff Jan. 4.

MERIDEN.—POLI'S (A. E. Culver, res. mgr.): The Candy Shop 14 to good business.

DELAWARE.

WILMINGTON.—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Alabama 13-18; the whole co. will take a short holiday 20-24; will reopen Christmas week with All the Comforts of Home.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Dalcher, mgr.): Golden Girl played to fair returns 4, 5. Al. Wilson in Mets in Ireland 6 was thoroughly enjoyed by a large house. Paul Gilmore 12, 13. Servant in the House 16-19.——ORPHEUM (James Burbridge, mgr.): Wayne Musical Comedy co. in The Money Maker 6-11 has been a success in every way the entire week. Same co. in The Night Before and the Morning After 13-18.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Dark 6-11. Lou Streeter in Meadow Brook Farm 13. Mrs. Leslie Carter in Vasta Herne 17.

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MABEL TALIAFERRO
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By the Author of "Jack Straw," "Lady Frederick," and "Mrs. Dot."

GEORGIA.

BRUNSWICK.—GRAND (W. A. Finney, mgr.): The Robert Loreman Concert co. 8 played to very good house; performance satisfactory. The Golden Girl 9 pleased a packed house; good singers and dancers; first-class comedians; pretty chorus girls, with handsome costumes; one of the best musical comedies that has ever been presented here. Isle of Spice 13 pleased a good house. The House of a Thousand Candles 20.

ATHENS.—COLONIAL (Gortatowsky Brothers, lessees; A. J. Palmer, res. mgr.): Field's Minstrels 6 to good house. The Climax 7; excellent, to capacity. Manhattan Opera co. 9-11 failed to please. The Golden Girl 13. Black Patti 14. The Royal Chef 17. Paul Gilmore 20. A Knight for a Day 21. The Red Mill 22. The Playter Players 27-Jan. 1.

MACON.—GRAND (D. G. Phillips, mgr.): The Golden Girl 11, with matinee, failed to draw well, though splendid performances. Black Patti 13, with matinee, played to topheavy houses. The Servant in the House 14, 15, with matinee, pleased good business. Paul Gilmore in The Call of the North 16. Isle of Spice 17. The Royal Chef 18.

NEWNAN.—AUDITORIUM (C. L. Baker, mgr.): Edna Marshal in Lena Rivers 16; excellent co.; pleased fair business; very cold and disagreeable weather for this season of the year on the night of the performance.

WAYCROSS.—PARKER THEATRE (A. C. and L. E. Gortatowsky, mgrs.): The Golden Girl 10; excellent performance; good business. Married for Money canceled. Mabel Paige in repertoire 15-17.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer, mgr.): The Flower of the Ranch 11 delighted large audience. The Servant in the House 13. The Royal Chef 14.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): Y. M. C. A. 7; big house as usual. Arizona 8; good home play; natural production enjoyed by fairly good house. Commencement Days 15. Traveling Salesman 21. —TURNER THEATRE: Marie Stock co. House dark this week.—ORPHEUM: Opened 6 under new management (Joe Spiegel) to big business; house packed to away out in street; something new, Draws Harder, Yet Not a Porus Plaster.—BOZ: Past week doing well as ever. —LYRIC: Splendid business.—SHOESTRING: Past week, 14, bout prize fight, Johnson-Gants, drew big houses.

ILLINOIS.

SPRINGFIELD.—CHATTERTON (Chester M. Rice, res. mgr.): St. Elmo 11; good co. and business. Right of the Sword 12; fair co. and business. John W. Vogel's Minstrels 19.—MAJESTIC (C. H. Rumsey, res. mgr.): David Higgins in Last Dollar 5-8 pleased to good business. Cole and Johnson in Red Moon 9-11; excellent co. and big business. The Convict's Sweetheart 12-14. The Girl from Rector's 15. James K. Hackett in Samson 16. Barney Gilmore in Dublin Dan 17, 18. Charley Grapewin in Above the Limit 19-22. Winnie Archer in Wildfire 23-25.

EDWARDSVILLE.—WILDEY THEATRE (A. G. Tuxhorn, mgr.): Rentfrow Stock co. 6-11, Wednesday and Saturday matinees; good co. and fair business. Bill included The Girl and the Outlaw, Lucretia Borgia, The Great Milky Way, Shamus O'Brien, The Devil, Dr. Jekyll and Mr. Hyde, The Boy Detective, The Younger Brothers. Martin's U. T. C. 13; good co., capacity house and pleased. George Amusement co. presented St. Elmo 14; good co. and business. A Knight for a Day 15. The Bachelor 25, matinee and evening.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): Eddie Foy in Mr. Hamlet of Broadway 11; matinee and night; to excellent business. Herbert L. Flint (hypnotist) 12, 13; drew well. —MAJESTIC (Henry Sandmeyer, Jr. res. mgr.): David Higgins in His Last Dollar 9-11; pleased good business. Barney Gilmore in Dublin Dan 12-14; liked; excellent business. James K. Hackett in Samson 15. The Girl from Rector's 16. The Convict's Sweetheart 17, 18. Wildfire 19.—COLISEUM: James J. Jeffries and co. 27.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): St. Elmo 7, 8; first class production; good satisfaction and attendance. The Bachelor 11; matinee and evening; to good business; pleased. Benfrow's Jolly Pathfinders 12-18; opened in The Girl and the Outlaw, to satisfactory business. Rafferty's Flirtation 19. Vogel's Minstrels 25. The Girl of the Streets 26. The Princess of Patches 27. The Witching Hour 29. The Wolf 31.

WAUKEGAN.—SCHWARTZ THEATRE (Central States Co., lessees; John Wingfield, mgr.): Monte Carlo Girls 8 pleased good business. Sunny Side of Broadway 4; very good, to light business. Maxwell-Hall Stock co. 5-11 best stock here this season; business fair. Plays: A Daughter of the People, A Deserted Bride, The Fatal Coin, Shinwrecked, East Lynne, Sapho, A Scout's Revenge. The Ducklings 13 pleased capacity.

ROCKFORD.—GRAND (George C. Sackett, mgr.): St. Elmo 1 (return); good house. In Wyoming 4; fair house. The Girl from Rector's 6; good house. Going Some 8; fair house. Marie Cahill in The Boys and Betty 11 pleased good house.—NEW MAJESTIC (George C. Sackett, mgr.): Sherman Stock co. Nov. 29-4, presented Burglar and the Lady and Diamond Dick. St. Elmo and Sunny Tennessee 6-11 pleased large houses.

AURORA.—GRAND (Charles Lamb, res. mgr.): Going Some 10; good co. and business; pleased. In Wyoming 11, matinee and night; fair co. and business. Thorns and Orange Blossoms 12, two performances (return date), to fair business. The Ethel May Stock co. in repertoire 13-18; opening bill, A Gentleman Gambler. The Cry Baby 19.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): Going Some 9; house too small; the co. was capable. In Wyoming 10; at popular prices drew only a poor house but pleased; deserved larger house. The Governor's Pardon 17. The Wolf (return date) 18. Maxwell-Hall Stock co. 20-25. Moving pictures on off night, under management of Prickett and Thielen.

PONTIAC.—OPERA HOUSE (M. M. Falks, mgr.): Donald Robertson Nov. 5; splendid performance, to fair house. Powell and Cohan 11-13; good, to good business. Kidnapped for a Million 18; fair, to fair house. In Wyoming 24; good, to fair house. The Bachelor 29; fine, to good house. Vogel's Minstrels 3 to fair house. Windecker 17. Montana Jan. 7.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Harcourt Stock co. 6-8; good business with Jim the Westerner, The Dens of New York, Sherlock Holmes. Monte Carlo Girls (return) 10; big business. Martin's U. T. C. 11; S. R. O., matinee and night. The Princess of Patches 12; fair business. St. Elmo 13; light business. Elks' benefit 14 and 15; good advance sale.

DECATUR.—POWERS' OPERA HOUSE (Thomas Rouan, mgr.): The Blandon Stock co. 5-11 to only fair business; the weather was very bad all week; co. very good. St. Elmo, matinee and night, 15. Barney Gilmore in Dublin Dan 16. Howe's motion pictures 18. Polly of the Circus 21.

BEARDSTOWN.—OPERA HOUSE (Wm. H. Deppe, mgr.): District Leader 21. Mahara's Minstrels 25.—ITEM: E. C. McClure, agent with The Farmer's Daughter, recently destroyed by fire at Giltner, Neb., is spending holiday vacation here.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl, mgr.): The Monte Carlo Girls 8 played to packed house. Vogel's Minstrels 9; good co. and good house. The Girl from Rector's 17. St. Elmo 18.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Going Some 12 did fair business and good general satisfaction. The Governor's Pardon 16. Windecker, the Magician, 19.

MORRISON.—AUDITORIUM (A. R. Lewis, mgr.): Edward Amherst Ott (Lecture Course) 6 pleased full house. Blind Organist 7 canceled. The Fiddler and the Girl 11; poor co. and business.

OTTAWA.—THEATRE (Madge Duffy, mgr.): The Governor's Pardon 13; to fair house. Going Some 14; pleased good house. The Cry Baby 18.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Flint co., hypnotists, week 6; poor business. William Owen 25.

MATTOON.—MAJESTIC (W. M. Brown, mgr.): The Monte Carlo Girls 9 to fair business.

INDIANA.

MARION.—INDIANA (Harry G. Sommers, mgr.; S. W. Pickering, bus. mgr.): Constance Crawley in Justification 1 was greeted by a large audience that was delighted with the clever presentation. St. Elmo 3 brought out good attendance and gave a capable performance. California Girls Burlesques 4 packed the house with a male audience. The Prince of To-night 10, with Henry Woodruff and Ruth Peebles in the leads, attracted an audience that tested the house capacity; Miss Peebles, as Virginia, shared honors with Viola Hopkins, as Bonnie. William Owen in Merchant of Venice and As You Like It 15. Via Wireless 16. The Soul Kiss 18.—GRAND (Harry G. Sommers, mgr.; S. W. Pickering, bus. mgr.): The Morris-Thurston Stock co. 6-11; cleverly presented Down Where the Cotton Blossoms Grow and At Cosey Corners to good attendance; the bill for 13-18 is A Black Flag and A Woman Against an Empire.—ITEM: The Elks' memorial 5 was attended by a large audience, and the address, by Honorable W. S. Marshall, was well received, and appropriate musical programme rendered.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): The Merry Widow 8; excellent cast and production; immensely pleased large attendance; George Damerel, Mabel Wilbur, Oscar Figman, Arthur Wooley, Harold Blake, Sophie Barnard, and Charles Edward Wright all scoring individually and a large orchestra; this was the second presentation of the operetta here. Dr. L. G. Herbert lectured before capacity 9 on "A Man Among Men," giving general satisfaction. A Gentleman from Mississippi 10 drew well and proved the best comedy seen locally in a long time, while the cast, headed by Burr McIntosh and Will Deming, was one of the most competent brought to this city in several seasons, and were enthusiastically received. Three of a Kind 14 deserved the small business given it. In Wyoming 16. Daniel Boone on the Trail 18. The Soul Kiss 22. A Good Fellow, matinee and night, 25. St. Elmo 30. A Winning Miss, with Fred W. Mace, Jan. 3.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Hyde's Theatre Party 6-11 to light business. Plays presented: The Gilded Fool, Chimmie Fadden, The Meddler, The Texan, Still Waters Run Deep, Angie, the Country Girl, The Sunny Side of Broadway 13. In Wyoming 14. A Good Fellow 17. Via Wireless 18. J. P. Huntley in Kitty Grey 25.—AUDITORIUM (Harry G. Sommers, mgr.): Fanny Ward in Van Allen's Wife 6; gave satisfaction to fair house. Beeman's Passing Review 7, 8; poor performance, to light business. The Merry Widow 9 delighted good house; excellent co. Burr McIntosh in A Gentleman from Mississippi 11 (return) pleased immensely, to good business. The Van Dyke and Eaton Stock co. 13-18 opened to fair house in At Cosy Corners.—INDIANA (Thomas Moss, mgr.): Indiana Theatre Stock co. in Camille 6-12. The Little Gray Lady 13-19; business fair.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr., lessee): Wright Huntington Players 6; The Belle of Richmond; business good; great attraction. Mrs. Leslie Carter in Vesta Herne 7; good co. and business. Mrs. Fiske in Salvation Nell 8; S. R. O.; great production. Huntington Players in The Belle of Richmond 9-12. Soul Kiss 13. A Gentleman from Mississippi 14, 15. As a Man Sows 16-18. Huntington Players in The Violator 19; matinee and night. Billie Burke in Love Watches 20. Huntington Players in The Violator 21. Polly of the Circus 22.—ITEMS: Henry Woodruff co., in The Prince of To-night, are laying off here until Christmas, opening up in matinee and night 25.—Fannie Garland has taken Miss Eaton's place as leading woman in Huntington Players.

LOGANSPORT.—THEATRE NELSON (E. F. Maxwell, mgr.): The Merry Widow 10; excellent co., to fair business. Via Wireless 13; fair co., to fair business. Mr. William Owen in The Merchant of Venice 14; matinee. As You Like It, in Wyoming 18. The Soul Kiss 21.—BROADWAY (E. D. Sipe, mgr.): Burleigh Cash Stock co. 13-18 presented the following plays, to fair crowds: A Daughter of Satan, Count of Monte Cristo, The Two Orphans, The Scapegrace, At His Country's Call; good co.; fair business.—THE CRYSTAL (Tom Hardie, mgr.): The Jolly Widow 13-18; to good business.—ITEM: Mr. Hardie formerly managed this theatre for Mr. Ammons and needs no introduction to the local people.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): Dudley Buck (local club) giving Princess Bonnie 6, 7; played to packed house; local favorites taking leading roles. Richard Carle in Marry's Lamb 8; excellent performance; house fair. John A. Preston and Louise Dunbar and other members of our own (disbanded) stock co. played Ingomar 9; gave good performance, to good house. St. Elmo 10, 11 played to good business. Three Twins 12; good house. Tim Murphy in The Cupid and the Dollar 13; good house; excellent performance. The Sunny Side of Broadway 14. Paid in Full 16. The Brand of a Thief 19.

RICHMOND.—GENNETT (H. G. Sommers, mgr.): Nancy Boyer Stock co. 6-11; excellent co.; good business. Plays: The Girl from Out Yonder, Pals, Sweet Clover, The Woman's Hour. Miss Boyer made a great hit and the whole co. was one of the best ever seen here. They carry their own scenery, which occupies a 60-foot car. The Prince of Tonight 14; fine co. to good house. The Soul Kiss 15; excellent co.; large house. —PHILLIPS' (O. G. Murray, mgr.): Scribner's Columbian Burlesquers 9; so vulgar that Manager Murray stopped it and refunded the price of admission.

MADISON.—OPERA HOUSE (E. J. Matthews, mgr.): Girls Will Be Girls Nov. 30; satisfied good house. Girl from U. S. A. 9; pleased good business. Girl Question delighted fair business (bad weather, sleet and ice). Crescent Comedy co. 13-18; pleased good business all week; plays: Maid and Her Master, Girl of Eagle Ranch, Nell Gwynn, St. Elmo, Amy of the Circus, American Husband 23.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday, mgr. and lessee): The Crescent Comedy co. week of 6 pleased only fair houses, on account of the very inclement weather. Ye Colonial Stock co. (return date) 13-18, opened to a capacity house. Martin's U. T. C. 22. Wintergreen Farm, Christmas matinee and night.

FRANKFORT.—BLINN THEATRE (Langebrake and Hufford, mgrs.): Henry Woodruff in The Prince of Tonight 3 pleased packed house. Girls Will Be Girls 7; fair, to fair business. The Merry Widow 13 delighted large audience. The Harvey Stock co. 15, 16; opening bill, Lena Rivers; pleased good house. Paid in Full 20.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): Polly of the Circus 10, 11 and matinee delighted good houses. Thurston, the magician, 12 and matinee, drew good business. Chauncey Olcott 13 in Ragged Robin pleased fair house. Mrs. Fiske 14 in Salvation Nell delighted good house. J. J. Jeffries 15. U. T. C. 17, 18.

MICHIGAN CITY.—OPERA HOUSE (Central States Theatre Co., owners; Otto Dunker, mgr.): The California Girls 10 to a male audience and gave satisfaction. Daniel Boone 11 drew good house and pleased. The Sunny Side of Broadway 12 pleased large audience. The Ducklings 16. William Owen 18. In Wyoming 19.

LAPORTE.—HALL'S THEATRE (Wilbur J. Hall, mgr.): Jesse James 8; failed to please a light house. California Girls Burlesquers 11; pleased a top heavy house. Paid in Full 17. In Wyoming 20. Two Commercial 22. Anderson Stock co. 23-25. Lyman Howe's moving pictures 31. St. Elmo Jan. 1.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): District Leader 6; poor attraction; fair house. St. Elmo 9; excellent co., to good business. Damon's Colored Musical Comedy co. 18. Orpheum Stock co. 20-25. Richard Carle Jan. 3.

ANDERSON.—GRAND OPERA HOUSE (J. E. Henning, mgr.): The Prince of To-night 9; gave excellent performance, to good business. William Owen Players 11; matinee, Merchant of Venice; night, As You Like It; fair satisfaction to good business.

VINCENNES.—GRAND (Willis and Moore, mgrs.): The Soul Kiss 11; to poor business; co. in keeping with business done. Mrs. Fiske 13; to fair business; excellent attraction. Lyman Howe's motion pictures 20. Cushman Musical Comedy co. 21-25.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Miss Petticoats 9; fair co. to light business. Scotch Singers of Glasgow 13; good, to a packed house. The Hinshaw Grand Opera co. Jan. 3.

WABASH.—EAGLES' THEATRE (C. A. Holden, mgr.): California Girls 6; poor attraction; fair business. St. Elmo 7; good attraction; fair business. Wintergreen Farm 11; good attraction; fair business.

NEW CASTLE.—ALCAZAR (B. F. Brown, mgr.): Girl from U. S. A. 9; fair; S. R. O. Maxwell-Briscoe Band 10; excellent organization; big house. Eddie O'Dair Vaudeville 15-17. McLean Stock co. 20-26.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): William Owen and co. presented As You Like It 13 to a small audience, who were highly pleased. The Soul Kiss 14; failed to please.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): The Empire Dramatic co. 13-18 opened with Dave's Sweetheart, to fair business. Her Dark Marriage Morn 22.

LAFAYETTE.—NEW DRYFUS (Cary P. Long, mgr.): Via Wireless 14. William Owen in Merchant of Venice and As You Like It 16. —VICTORIA (James E. Erwin, mgr.): Dark.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Married in Haste 7 to light business; good popular priced attraction, with Gertrude Ritchie featured; capable supporting cast. Brush, the magician, 9 to good business (College Lecture Course number); good attraction; pleased.—ITEMS: Florence Randall closed here 10 with Married in Haste and returned to Chicago for rest and treatment. Eloise Graenard joined at Grundy Center 9 to take Miss Randall's place.—Mr. and Mrs. Edwin Percival (Gertrude Ritchie) were pleasant callers 10.—Guy Crandall is out this season with J. Har Basel's picture show and reports splendid success.—Will Billingsley (treasurer of the Princess Theatre at Des Moines, was married 12 to Vida Elliott, a Des Moines woman. The couple will go on the road in January in a vaudeville act.—Nellie Brewster, who is now starring in Gus Edwards' Night Birds, is a daughter of S. A. Brewster, a former editor of the Creston, Ia., "Advertiser."—The Girl That's All the Candy, a musical piece, has been delighting audiences in the smaller cities of the State. FRANK E. FOSTER.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): The Wolf 16 (third time in). Going Some 17 should do good business, but is unknown here. Blanche Bates in The Fighting Hope 18 will be the dramatic event of the season; the enthusiasm concerning Miss Bates is delightfully refreshing to the management of the Grand, and a sellout should result. California Girls (burlesque) 22. Girls 25. Princess of Patches 28. Vogel's Minstrels 29. Rafferty's Flirtations Jan. 1.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Elks' memorial exercises 5; filled the house in the afternoon. Bernard Daly 7; fair performance and attendance. Billie Burke 8; delighted capacity. Blanche Bates 15. Married in Haste 18. Howe's pictures 20. Tim Murphy 23. Theodore Roberts in The Barrier 25. Henry Woodruff in The Prince of To-night 31. William Owens Jan. 1. Local 4 and 11.

DECORAH.—OPERA HOUSE (Weiser and Bear, mgrs.): The Wolf 11; good house; splendid satisfaction. The House of a Thousand Candles Jan. 18.—ITEMS: The Elks are arranging for a big home talent entertainment.—Memorial services were given at the Elks' hall 5. Rev. Father Mullen delivering a splendid address.—Manager Weiser is in Minneapolis this week.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Bernard Daly 8 deserved better patronage; good attraction. The Blue Mouse 9 to good business. The Candy Kid 14. Montana 21. The Moray Stock co. will open for a run Christmas Day.—WATERLOO (A. J. Busby, mgr.): Harvey Stock 13-18. Wrestling match 20. The Girl and the Detective 25.

SIOUX CITY.—NEW GRAND (Maurice W. Jencks, mgr.): The Great Divide 8, 9; good co. and business. The Little Homestead 11; fair co.; business satisfactory. The Devil 12; pleased fair house. The Heir to the Hoorah 13. The Gilded Fool 14. Monte Cristo 15. Edward Baxter Perry, pianist, 16. Thelma 17. The American Idea 18, 19.

MARSHALLTOWN.—ODEON (W. A. Tapp, mgr.): Wrestling match 9, Zybysco vs. Turner. Bernard Daly 10; good co. and business. Kidnapped for a Million 11; fair co. and business. The Girl That's All the Candy 12 pleased good house. The Candy Kid 15. The Blue Mouse (return) 16. Montana 19.

NEWTON.—OPERA HOUSE (Sam Lister, mgr.): The Blue Mouse 9; fine co.; good business. Montana 17.—ITEM: Glen F. Chase, of the Chase-Lister amusement enterprises, is spending a few days at his home here.

SPENCER.—OPERA HOUSE (Franklin Floete, mgr.): The Wolf 7; excellent, to good house. M. G. M. Lecture 10; good, to poor house. Lena Rivers 16. U. T. C. 23.

PERRY.—OPERA HOUSE (A. W. Walton, mgr.): The Blue Mouse 12; large advance sale. Girl That's All the Candy 17. The Norwoods (hypnotists) 20.

KANSAS.

PARSONS.—ELKS' THEATRE (Harry Mitchell, mgr.): Lyman Twins 7 satisfied good house. Constance Balfour and co. 11; splendid performance to only fair business. Stronghearт 13. The Witching Hour 17. Charles B. Hanford 27. Lena Rivers 29.—ITEM: Mr. McCormick, who has been local manager, resigned Nov. 27 to resume former duties under W. Bell, owner of the Pittsburg, Kas., theatre. Mr. Hodkins and Parsons were fortunate in securing the services of Harry Mitchell to fill the position. He was road manager for Mr. Hodkins' Jack and Jill co.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): Charles B. Hanford in The American Lord 9; pleased good business. George Fawcett in The Great John Ganton 14; excellent, to fair house. Rose Melville in Sis Hopkins 17. The Girl Question 25.—AUDITORIUM (J. A. Wolfe, mgr.): Wolfe Stock co. in All on Account of Eliza 13-18, except 15. Louis James in Henry VIII., 15.—ITEM: Mr. James and his co. will play for the Shriners at their Temple 16.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): A Pair of Country Kids 8; to light business. Stronghearт 15. Washington (D. C.) Motion Picture Co. 16-18. The Final Settlement 21. King of the Cattle Ring 25. Lena Rivers 29. The Man on the Box 30.

HUTCHINSON.—HOME (W. A. Loe, mgr.): The Witching Hour 6; excellent co. to good business. The Man on the Box, matinee and night, 11; good co.; two good houses. The Great John Ganton 13; very fine co. to fair business.

INDEPENDENCE.—BELDORF (Chas. F. Doran, mgr.): Little Johnny Jones played to fair house Nov. 29; good co.; pleased audience. The Final Settlement 10; good co.; small house; unprofitable business. Charles B. Hanford in The American Lord 11; excellent co. and performance; fair business. The Witching Hour 13. House of a Thousand Candles 16.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Lyman Howe gave some fine motion pictures to small house 6. The Final Settlement had small house and gave fine performance 7. The Emma Boulton co. played to small business 9-11. As the Sun Went Down 30.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Morning Glory Burlesque 8. Lyman Twins 16.—CONVENTION HALL (J. A. Kimball, mgr.): Man from Mississippi 10 pleased large house.

ATCHISON.—THEATRE (E. S. Brigham, lessee; Carl Dees, mgr.): Sis Hopkins 13; fine co., to large returns. The Man on the Box 17. Lynn Twins in The Prize Winners 19.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Lyman Twins 8; good co.; fair business. Morning Glories; fair house and attraction.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): A Gentleman from Mississippi 11; excellent co.; fair house.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): Lecture 10.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Polly of the Circus 9; fair satisfaction, to good business. James J. Jeffries and co. 14; interesting athletic and vaudeville performance, to big business. Chauncey Olcott 14, 15; big business in Ragged Robin; he is a big favorite among the racing element here; having been a driver of trotters before adopting the stage.—AUDITORIUM: Dark.

OWENSBORO.—GRAND (Padley and Burch, mgrs.): Cushman Musical Comedy co. 9-11; poor business; co. fair. Bonnellie's Vaudeville co. 20-25.—ITEM: Elks' memorial services 6 drew out a large crowd. Hon. Robert W. Bingham, of Louisville, was the principal speaker.

HENDERSON.—PARK THEATRE (J. Dee Collins, mgr.): Soul Kiss 10; performance distasteful to many; business good. Servant in the House 18. U. T. C. 27. East Lynne 29. Harry Beresford Jan. 1. Polly of the Circus 3. Graustark 5. Girl from Rector's 7.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (Ehrlich Bros. and Coleman, mgrs.): Parsifal 4; business fair. Harry Beresford 5; excellent co. and business good. A Knight for a Day 7; very satisfactory, to good house. Florence Gear in Fluffy Ruffles 8; excellent performance, to good business. Man of the Hour 10; good co.; business fair. Babes in Toyland 11; co. fair;

business fair. Tempest and Sunshine 12. The Right of Way 13. Merry Widow 15. Cat and the Fiddle 16. Beggar Prince Opera co. 18. Girl of the Sunny South 19. The Time, Place and the Girl 20. The Burgomaster 28. Paid in Full 30.

LAFAYETTE.—JEFFERSON (O. M. Sanderson, mgr.): The Cow Puncher 8; fair co., to poor business. The Cat and the Fiddle 13. Babes in Toyland 16. May Stewart (classic) 21. Tempest and Sunshine 22. Beggar Prince Opera co. Jan. 1. Wood Sisters 2. St. Elmo 4. French Opera co. 5. Flower of the Ranch 8.

CROWLEY.—OPERA HOUSE (D. E. Lyons, mgr.): Human Hearts 6; to small, but appreciative, audience; co. good. The Cow Puncher 10; fair co. and audience. Daniel Boone on the Trail 13-16.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Rebecca of Sunnybrook Farm closed 8 and highly pleased four good audiences; co. and performance excellent. Silver Threads 10, 11; to small attendance; co. and performance acceptable. The County Sheriff 25. The Girl from Rector's Jan. 1. The Circus Man 3, 4. Clara Turner 10-16.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Richard Jose in Silver Threads 13; exceptionally fine production; large and appreciative audience. Brewster's Millions 22. The Girl from Rector's 29.

BRUNSWICK.—TOWN HALL (H. J. Given, agent): The Final Settlement 11; excellent co.; fair house. Schubert Concert co. 25.

MARYLAND.

ANNAPOLIS.—COLONIAL: Dark. Climax 18. Stubborn Cinderella 27.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Whiteside Strauss Stock co. closed its engagement 11; attendance light; poor co. and productions; plays last half of week: Cowboy Millionaire, Happy Jack from New York, King of Tramps, and A Doctor's Crime. Concert 12 (matinee). Vaudeville and pictures to good attendance.——ITEMS: The close affiliation of the Cahn management with the Newport and New Bedford theatres will make it possible to place on sale in Fall River blocks of the best seats for these attractions when they appear in the above named cities, and arrangements will be made for special trains and cars to accommodate Fall River amusement patrons who wish to see the best shows when they visit these neighboring towns.—Leo L. Ledger, treasurer Academy of Music, has gone to New York for a few days while the theatre is closed. W. F. GEE.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): Viola Allen in The White Sister 13; good co.; large attendance; repeated curtain calls; drew a brief speech from Miss Allen. Sousa's Band 20. John Mason in The Witching Hour 29.——CITY HALL: Concert by the Musical Arts Society of Springfield 14. Madame Isabelle Bouton, of New York, assisted as soloist; good, to good attendance.——SMITH COLLEGE: Piano and violin recital by Mr. and Mrs. David Mannes, of New York, 15. Third concert in the season's course pleased large audience.——LYRIC: At the close of the regular moving picture bill 13 the Johnson-Ketchell pictures were exhibited to a large audience.

WORCESTER.—WORCESTER (J. F. Burke, res. mgr.): Jacob P. Adler in The Merchant of Venice; played to good business 14. Richard J. Jose played a return engagement in Silver Threads, to excellent business, 15, 16; Wednesday matinee. Max Rogers, of the Rogers Brothers, in The Young Turk, with Maude Raymond, played to excellent business 18. Hattie Williams in Detective Sparkles 25, and matinee. Otis Skinner 29. The County Sheriff 31.——FRANKLIN SQUARE (Jos. A. Mac, res. mgr.): The Cowboy and The Thief played to good business 13-18. Girl from the U. S. A. 20-25.

BROCKTON.—CITY (W. B. Cross, mgr.): The Heart of Alaska 11 pleased good houses, matinee and evening; Henry D. Carey, Ford Fenimore, Fern Foster, and Lucy Milliken deserve mention for good work. The Whiteside-Strauss Stock co. 13-18 opened in His Sister's Sin to fair business. Plays: For a Human Life, A Daughter of the South, In the Name of the Czar, Cowboy Millionaire, A Doctor's Crime, Robinson Crusoe Girls 28, 29. Rebecca of Sunnybrook Farm 30-Jan. 1. Brewster's Millions 7, 8.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): Elsie Janis in The Fair Co-Ed 9; large house. Brewster's Millions 10, 11 pleased good houses. Hattie Williams in Detective Sparkes 13; good house. Max Rogers in The Young Turk 14; large house. Clara Turner in Oh, You Kid and A Thief in the House 15; fair business. R. J. Jose in Silver Threads 25.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): The Man on the Box 14; to good business. Louise Langdon and Wilmer Walter especially good. Moving pictures and vaudeville to capacity 15. Moving pictures 18. The Yale Stock co. in repertoire 28-30. The Avery Strong co. 31.——ITEM: Manager Bowler has just returned from his Winter trip to the South.

LOWELL.—OPERA HOUSE (Ralph A. Ward, mgr.): Brewster's Millions 8, 9; matinee; good houses. Elsie Janis in The Fair Co-Ed 10; large and pleased house. Johnson-Ketchel fight pictures; good business. Rebecca of Sunnybrook Farm 13-15; large houses. Hattie Williams in Detective Sparks 16. Max Rogers in The Young Turk 17. Yiddish Players 18.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Leigh De Lacy co. 13-18 opened in Clothes to a good house. For the rest of week: The Woman in the Case, The Prisoner of Zenda, The Three of Us, The Kreutzer Sonata, and The Daughters of Men. Bennett-Moulton co. 25-Jan. 1.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Captain Webb's Educated Seals, Helene and Corinne, and pictures 13-18. Vaudeville 20-24. Helen Grayce 25-Jan. 1. Brewster's Millions 3. Follies of 1909 5. The Gentleman from Mississippi 10-12.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): Dark 8-15. The Final Settlement 16.

MICHIGAN.

KALAMAZOO.—NEW FULLER (C. H. McGurrin, mgr.): Marie Cahill in The Boys and Betty 9; pleased fine house. The House That Jack Built (local) 10, 11; did good business. Girls Will Be Girls 13; fair, to poor business. Richard Carle in Mary's Lamb 14; delighted. Ben-Hur 16-18. A Winning Miss 23. Norman Hackett in Classmates 25. A Stubborn Cinderella 27. St. Elmo 28. The Soul Kiss 29. Seven Days Jan. 1.——MAJESTIC (H. W. Crull, mgr.): A. Ba Be, living pictures; Walton and Brandt, Hal Merritt, the Pollard Opera co. 13-18; splendid bill; well received.——ACADEMY OF MUSIC (B. A. Bush, mgr.): Victor's Royal Venetian Band 15; delighted capacity.

BENTON HARBOR.—BELL OPERA HOUSE (Harry G. Sommers, mgr.; J. A. Simon, res. mgr.): Van Dyke and Eaton Stock co. 5-11 played to good houses and was well received. Elks' memorial services, afternoon, 5; well attended. Gentleman from Mississippi 12 (Burr McIntosh and Will Dunning) played to large and one of most enthusiastic houses this year; most talked of piece we have witnessed. In Wyoming 13. Victor's Venetian Band 14. A Good Fellow 19. University of Michigan Glee Club 23. Ethel May and co. 25.

LANSING.—COLONIAL (C. H. Davis, mgr.): The Treadwell-Whitney Stock co. 13-15; played East Lynne, doing a good business. Deadwood Dick 16-18.——BAIRD'S (F. W. Williams, mgr.): Constance Crawley in Justification 14; to a very fine house, and did an excellent business. Richard Carle played in Mary's Lamb 15 to a very large house and did big business.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): A Gentleman from Mississippi 8; fair house; highly pleased. Justification 10; fair house; pleased. Girls Will Be Girls 11; matinee and evening; fair house; not satisfied. Richard Carle in Mary's Lamb 13; fair house; pleased. Rose Mason Stock co. 12-18 (except 15) matinee and evening performances. Southern Spy, Flower of the Ranch.

GRAND RAPIDS.—POWERS (Mrs. Hillman, mgr.): The Bachelor's Baby 9; excellent attraction, to good business. Mary's Lamb 11; good, to fair business. Ben-Hur 13-15; excellent, to capacity houses. A Winning Miss 18. The Fortune Hunter 23-25. Seven Days 3-10.——MAJESTIC (Orrin Stair, mgr.): Graustark 12-15; fair, to fair business. U. T. C., 16-18.

PORT HURON.—MAJESTIC (Sam Hartwell, mgr.): Classmates 11; good business, to two performances. St. Elmo 21.——ITEM: Mr. Hackett, who is playing the leading role, was entertained while here by the Lambda Sigma Fraternity, of which he is a member.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): A Gentleman from Mississippi 9; enthusiastically received by capacity house. Mary's Lamb 10 played to capacity house; excellent co. Justification 11; excellent co.; poor house. Girls Will Be Girls 14. St. Elmo 17.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Elk Minstrels, direction Holly Sheppard, 15, 16; to crowded houses. Three of a Kind 18; matinee and night. Royal English Stock co. 20-22. Columbian Burlesquers 25; matinee and night.

SAGINAW.—ACADEMY OF MUSIC (C. R. Carpenter, mgr.): Francis Wilson and strong co. in A Bachelor's Baby 11; pleased a crowded house. Stetson's U. T. C. 10, 12; good business. A Winning Miss 19.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Norman Hackett in Classmates 9; to fair business and gave splendid satisfaction. St. Elmo 14 and gave very good satisfaction, to fair house. Richard Carle 16.

TRAVERSE CITY.—STEINBERG'S GRAND (George F. Challis, mgr.): Passing Show 11; fair co.; to poor business. Girls Will Be Girls 20. Miss Petticoats 30.——CITY OPERA HOUSE (T. C. Wilhelm, mgr.): Dark.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle, mgr.): Flora De Voss co. 9-11; light business; plays: Merely Mary Jane, Euchred, and Queen's Evidence. St. Elmo 14. The Passing Review 18. California Girls 27.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): The Passing Review 10; poor house; dissatisfied. Tempest and Sunshine 27. Miss Petticoats 28.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Frank E. Long Nov. 28-8; pleased good houses. Graustark 11; pleased two good houses. A Stubborn Cinderella 16, 17.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer, mgr.): Constance Crawley in Justification 7; excellent. California Girls Big co. 9 fair.

JONESVILLE.—NEW THEATRE (N. H. Widger, mgr.): Miss Petticoats 11 pleased good house. St. Elmo 16.

MINNESOTA.

NORTHFIELD.—AUDITORIUM (A. K. Ware, mgr.): Williams-Hughes Dramatic co. in Slaves of Russia Nov. 29, Forsaken 30. The Genius and the Gentleman 1, New Magdeline 2, The Circus Girl 3, The Tenderfoot 4; good co. and good business the last of the week. Ole Olson missed connections 7. Mason's Jubilee Singers 8; good; fair house. Cinderella in Flowerland 10 (local); good; big business. Howe's moving pictures 13.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): North Brothers' Stock co. 8-13 to good business. Plays: The Fatal Rose of Red, An Orphan's Heritage, The Gypsy Queen, The Girl from the South, The Bachelor Girl, The Montana Sheriff, and The Idler.

ALBERT LEA.—BROADWAY (F. H. Mallery, mgr.): Williams-Hughes Dramatic co. in The Tenderfoot 8; good business; pleased. Harvey Stock co. 12 in Bunco in Arizona; good co. and business. St. Elmo 28.

ST. PETER.—THEATRE (Ludek Brothers, mgrs.): Spedden and Paige in Du Barry 8 satisfied fair business. Moving pictures on dark nights to good business.

MISSISSIPPI.

YAZOO CITY.—YAZOO THEATRE (D. Wolerstein, mgr.): Ruth Grey, the mental wonder, 3, 4; very poor house 3; second night canceled on account of poor chance for better business. Newlyweds 6; canceled. Graustark 7; pleased fair patronage. George Sidney in The Joy Rider 8; co. and attendance good. Lion and the Mouse 9; good co. and business; audience well pleased; work of Carolyn Elbert and Walter Edwards deserves special mention. Parsifal 11; small house. Flower of the Ranch 27. Cow Puncher 31. Climax 3. Red Mill 4. Man of the Hour 7.

JACKSON.—CENTURY (S. C. Marshall, mgr.): The Lion and the Mouse 8; fair business. Parsifal 10; light. Kyrie Bellew 11 in The Bridge Builder delighted large house, Miss Hanson receiving deserved applause. May Stewart 14.

CLARKSDALE.—NEW THEATRE (F. G. Wingfield, mgr.): George Sidney in The Joy Rider 6; poor house on account of inclement weather; fine performance. Graustark 9 pleased small audience. Richard and Pringle's Minstrels 18.

GREENVILLE.—GRAND (W. Isenberg, mgr.): George Sidney in The Joy Rider 7 pleased good house. Graustark 8, matinee and night, to light business. The Lion and the Mouse 10; large audience. Martin and Emery's co. in Parsifal 13.

COLUMBUS.—THEATRE (James W. Newley, mgr.): The Royal Chef 11 to excellent business; performance fair. Parsifal 13. The Golden Girl 17.

BILOXI.—DUKATES (Fred Abbiy, mgr.): The Royal Chef 6; good; to greatly pleased audience. Moving pictures 7-11; to good business.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): John E. Young in Lo 5; a good co., and well presented; the star and Dorothy Brenner made personal hits; business light. Eddie Foy in Mr. Hamlet of Broadway 6, supported by a large co. and handsome chorus, packed the entire house. Blanche Bates in The Fighting Hope 8; a splendid production in every way; business excellent. The William Grew Stock co. opened 9 for an indefinite run, filling all open dates; the same excellent co. that were such favorites in the Summer; A Chip of the Old Block the opening bill; business good. William Grew Stock co. in Quo Vadis 12-18.——LYCEUM (C. U. Philley, mgr.): Barney Gilmore in Dublin Dan 5-8 pleased light business. Miss New York, Jr., 9-11; a first-class burlesque; John C. Hart was a tremendous hit in a comedy part, with Abe Reynolds a close second; business good. The Girl and the Detective 12-15. Pat White and his Gaiety Girls 16-18.

BUTLER.—OPERA HOUSE (J. A. Tremble, mgr.): Lyman H. Howe's travel festival pleased fair business 7. Byron Platt 9, The House of a Thousand Candles 11; best co. and play seen here this season. Lena Rivers 21.——ITEM: The House of a Thousand Candles, which performed in Butler, Mo., 11, reached there on a freight train thirty minutes before curtain time. They had been traveling continuously for twenty-one hours and went directly to the theatre from the depot. The curtain did not rise on the first act until 9.45. Notwithstanding the fact that they were all tired out and that none of them had eaten since noon, the performance was excellent. Mr. Meade played Bates, the butler, with an ulcerated tooth. The co. left immediately after the show for Pittsburg, Kan., another long jump, where they opened Sunday night. The co. will play a return date later in the season.

HANNIBAL.—PARK (J. B. Price, mgr.): Opello Club Concert 7; excellent, to fair audience. St. Elmo 9; good; fair house. Martin's U. T. C. pleased two good houses 10. The Vendetta 11 satisfied two fair audiences. The Virginian 14. The Merry Widow 15. Rafferty's Flirtation 18. Vogel's Minstrels 21. The Reno Stock co. in repertoire 27-31.

LEXINGTON.—GEYER'S THEATRE (Charles Geyer, mgr.): The House of a Thousand Candles 9; Hugo Koch as Bates, the butler, was especially good; fair business. The Watkin Stock co. 13-18.

SEDALIA.—NEW SEDALIA (George F. Hall, mgr.): The Great John Ganton 17; advance sale large. Lena Rivers 18.——OPERA HOUSE (W. H. Woods, mgr.): Charles Grapewin in Above the Limit 18.

JEFFERSON CITY.—THEATRE (Richard Asel, mgr.): Lyman H. Howe's pleased light house. The Girl of the Streets 13 to poor business.

FULTON.—PRATT'S (Gaw and Newland, mgrs.): Lyman Howe, matinee and night, 9; to big business. House of a Thousand Candles 17. Johnson and Ketchel fight pictures 18.

MONTANA.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois, mgr.): Honeymoon Trail 7; pleasing co.; good house. The Alaskan 9; co. played well, to good business. Beverly 10; a pretty play; fair house. Max Figman in Mary Jane's Pa 18. William H. Crane 16 in Father and the Boys. The Third Degree 17.——FAMILY (C. A. Harnois, mgr.): Week 6-11, good business; Country Sweethearts. Laura Winston Stock co. 13-18.

BUTTE.—BROADWAY (James K. Hasiet, mgr.): Father and the Boys, with William H. Crane, 13, 14. May Howard 16. The Third Degree 19-21. In Dreamland 22, 23. George M. Cohan 31-Jan. 2.——FAMILY (G. N. Crawford, mgr.): Stock co. 12-18 in Camille. The Night Before Christmas 19-25.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Beverly of Graustark to light business 7. The Alaskan to fair business 8. The Honeymoon Trail to light business 10.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Blanche Bates in The Fighting Hope 7 was excellent; to a good house. Eddie Foy 8; greeted enthusiastically by capacity house. The American Idea 11, with Trixie Friganza, was excellent, to capacity. Bernard Daly 13. The Girl from the U. S. A. 17, 18. The Eye Witness 20.——LYRIC (L. M. Gorman, mgr.): Princess of Patches 6-11 was very good, to near capacity. Betty's Divorce 13-18. The Heir to the Hoorah 20-25.——ITEMS: In conjuction with the announcement of various Western managers' associations, that they would change from the independent to syndicate ranks, Manager Zehrung, of the Oliver, which is on the Crawford-Philley-Zehrung Circuit, announced 11 that Lincoln, Topeka, St. Joseph and other cities would transfer.—Manager Billings, of the Orpheum, stated 7 that business had been almost lessened by half as a result of the poor traction service after the continuous snow for weeks Nov. 28-12.—Belle Gold, in Mr. Hamlet of Broadway, with Eddie Foy, made a decided hit in her character work and dancing.

FORREST W. TEBBETTS.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): Elwin Strong co. 6-11 in Across the Rio Grande, Away Out West, Hearts and Flowers, Thorns and Orange Blossoms, Dr. Jekyll and Mr. Hyde, and Golden Giant Mine; ordinary co., to medium business. Humpty Dumpty 16. Ernest Fisher Stock co. 20-25.

FAIRBURY.—OPERA HOUSE (F. L. Rain, mgr.): Girls 11; fine, to fair business (storm). The Great John Ganton 16. Grace Cameron Opera co. 17, 18 changed to February. The Girl from U. S. A. 25. Dixie Girl 29. Royal Slave Jan. 1. The Fighting Parson 11. Vanda Enos 17.

M'COOK.—TEMPLE THEATRE (McConnell and Pennell, mgrs.): The Great John Ganton 11, with Ondi Mac Lead in the title-role, pleased a large audience. Girls 14.

FREMONT.—LARSON THEATRE (W. A. Lowry, local mgr.): Elwin Strong Players opened in repertoire 13-15 to big business. Girl from U. S. A. 25. Wildfire 31.

YORK.—OPERA HOUSE (W. D. Fisher, mgr.): The Great John Ganton 8; good; pleased poor house. The Irish Senator 11; poor business.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): Cohan's The American Idea 9; S. R. O. in zero weather; excellent attraction and made a big hit. Trixie Friganza scored heavily.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Ketchel-Johnson fight pictures 11; fair attendance. Richard J. Jose, supported by a fine co., presented Silver Threads to medium business 14; fine performance; audience well pleased. Vaudeville and pictures 15-18.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.: Charles W. King, bus.-mgr.): Sherman's moving pictures 11 pleased good business. Same 18 and every Saturday.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning, mgr.): Whitney's Show Girl 10 failed to create a favorable impression with an audience of fair size; prominent in the cast, worthy of mention, were Mary Orth and John Myrle, while Stella Bineheart danced herself into favor. Manager Lanning offers a special bill of vaudeville 25, matinee and night.——ITEMS: Morris, the young son of Carl Schwarz, manager of the Majestic, who recently underwent an operation at the St. Joseph Hospital, Philadelphia, is making a rapid recovery.—Sam Swaab, of Toledo, O., joined B. C. Whitney's Show Girl co. as electrician at York, Pa., 6. Mr. Swaab has been abroad with several attractions.—Trombone player Rudolph Weir is a valuable addition made to the Auditorium orchestra.—Mr. Herbert, of the Yorke-Herbert Trio, was in town 11, and during his "off" moments gave to the writer several interesting incidents relating to his professional career.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: Charles K. Champlin's Stock co. closed a most successful week's engagement here 11. On Friday night, when the Lamb and the Beast was given over twenty-two hundred people were packed in the house. Clara Lipman comes Jan. 1. The Three Twins 3-8.

ALBERT G. D. WILSON.

BAYONNE.—OPERA HOUSE (A. H. Woods, mgr.): The Man on the Box by the Bayonne Stock co. 13-18 drew good business; the work of the co. was excellent. Brandon Hynes as Lieutenant Robert Worburton, Edward Van Sloan as Charlie Henderson, his chum; Morris Burr as Colonel George Annesley, W. D. Nealand as Count Sergiers Karloff, Clara Knott as Betty Annesley, and Marion Brooks as Nancy Worburton, her chum, were especially worthy of special mention. St. Elmo by the same co. 20-25.

PATERSON.—LYCEUM (Francis J. Gilbert, mgr.): The Show Girl 13-15 to good business; in fact, better than merited; if all the show girls were like this one they would soon be in bad. Wine, Woman and Song, with Bonita as the bright shining star, came 16-18 to the usual good houses; co. gave pleasing performance and efforts were much enjoyed. The Heart of Alaska 20-22. The Gambler of the West 23-25. Arizona 27-29.

RED BANK.—LYCEUM (Fred Frick, mgr.): The Old Homestead 15 to S. R. O.; fine performance; Edward L. Snader was very good as Joshua Whitcomb. Girls 18.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): The Wolf 16 was warmly received by large audience, which showed its approval; co. very good.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Honolulu Students 13 pleased good business.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): The Fortune Hunter 13-15 to good business; Thomas W. Ross in the leading role played it as though it was written for him; Frank Bacon as Sam Graham has given a character that, for its charm and distinctness, will long be remembered; Alma Baldwin was winsome and engaging and at all times adequate; the entire cast fully met all requirements. The House Next Door 16-18; a very capable co., headed by J. E. Dodson, drew big houses to the Lyceum for a brief engagement; Mr. Dodson has surrounded himself with an excellent cast. Strongheart (amateur) 20.——NATIONAL (H. Hurtig, mgr.): King of Cadonia 13-18; a new musical comedy direct from London, rearranged and adapted to suit American tastes, made its initial bid for public favor at the National 13; there was very little plot, but the musical score was strikingly melodious; there is no dearth of witty lines and the audiences at all performances seemed pleased; the principals are, besides the star, Marguerite Clark, Robert Dempster, Clara Palmer, Zelda Sears, and Melville Stewart.——BAKER (D. M. Cauffman, mgr.): The Altar of Friendship 13-18; the Lytell co. 13-18 offered a play that tells a story of human interest; Mr. Lytell as Arbuthnot infuses a tone and color both human and interesting; Miss Bumet gave an adequate delineation, especially in the emotional scenes; the play is well staged and drew big houses for the entire week. Glittering Gloria 20-23.——COOK'S (F. Parry, mgr.): In the Bishop's Carriage 13-15; excellent co.; big business; Miss Longfellow as Nance Oldam won instant recognition; a well balanced cast handled their respective roles with skill. Young Buffalo 16-18; an excellent co., to good business. The Prince Chap 20-22.——CORINTHIAN (C. W. Coleman, mgr.): Cracker Jacks 13-18; two burlesques given by the co. gave the entire cast splendid opportunity; the singing and dancing were especially good.——ITEMS: Manager Parry considers that he has been singularly fortunate in booking from New York by wire the colored comedian, Bert Williams, as an attraction extraordinary for 30-Jan. 1.—Manager C. W. Coleman announces that on every Thursday night the stage of the Corinthian Theatre will be fitted up as a basket ball court for amateur teams.—Bert Lytell, now playing at the Baker Theatre, very generously offered his services to the Alumni Players, an amateur organization of this city, who are to produce Strongheart at the Lyceum 20. In addition to directing some of the rehearsals Mr. Lytell loaned the amateurs the use of many heavy sets of scenery. E. G. EMMER.

ELMIRA.—LYCEUM (Reis Circuit Co., mgrs.: Lee Norton, bus. mgr.): Ben Greet Players in A Midsummer Night's Dream, assisted by the Russian Symphony Orchestra, 9; large and delighted house; splendid production;

MAX L. SCHRADE.

Max L. Schrade as Jack Carvel (Duelist) in The Man's the Thing.

"The Most Sensational Sword Fight Ever Staged in Seattle—next, in brilliancy of swordsmanship to Carlyle Moore, was Max L. Schrade, quick, clever and graceful. . . He helped to make it seem very real." — "Post-Intelligencer," Seattle.

"Max L. Schrade scored heavily in the role assigned him."—Pittsburgh "Dispatch."

"Convincing as an actor and a swordsman of ability."—"The Sketch," Portland, Ore.

Mr. Greet made an ideal bottom and others strong in his support were Walter Beck, Eric Blind, J. Sayer Crawley, Grace Halsey Mills, Keith Wakeman, Violet Vivian and Mill Evison; the assisting work of the Russian Symphony Orchestra was of a high order. Taylor Stock co. 10, 11 in From Farm to Factory, Ten Nights in a Barroom, Red River, and The Avenger; fair business. Otis Skinner in Your Humble Servant 13; one of the treats of the season; large house; Mr. Skinner was seen at his best as Lafayette Towers; Isetta Jewel made a charming Margaret Druce, and good work was contributed by Charles B. Wells, Edward Fielding, A. G. Andrews, Alfred Hudson, Jr., Frank Bell, Isabel Richards and Jessie Crommette. William Collier in A Lucky Star 21. Eight Bells 25.—THESPIS HALL: Fraternity of Thespis in The Rivals 10; large and delighted house. The officials of the Elmira W., L. and R. R. Co., owners of Rorick's Theatre, will give their annual dinner to the local dramatic writers and dramatic correspondents at the Lake View House, Seneca Lake, Watkins, N. Y., 18, the journey from this city being made by special train.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (F. Ray Comstock, mgr.; J. Gilbert Gordon, res. mgr.): Going Some returned 8, 9, with same capable cast, which amused good sized audiences. John Philip Sousa gave two delightful concerts 11, drawing large audiences; the Misses Hoyt and Florence Hardeman made a good impression. Wilton Lackaye in The Battle 17, 18. Marie Dressler in Tillie's Nightmare 24, 25.—EMPIRE (James H. Rhodes, res. mgr.): Golden Crook, with Ida Crispie and the Grand Opera Four as prominent features, had crowded houses 9-11. Rents-Santley co., featuring Snitz Moore, presented a good bill 13-15 to flattering business. Scribner's Big Show 16-18. Serenaders 20-22. Crackerjacks 23-25.—GAIETY (E. B. Nichols, mgr.): Jardin de Paris 9-11; satisfactory performance to big business. Washington Society Girls 13-15 were popular, entertaining big audiences; Harry Marks Stewart was the principal fun producer. Brigadiers 16-18. Bowery Girls 20-22. Colonial Girls 23-25.

GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Sousa's Band to packed house 9. Otis Skinner in Your Humble Servant proved most enjoyable to a large audience 10. Thomas Jefferson in Rip Van Winkle 11; gave a special children's matinee to full house, followed by a good house at the evening performance. Ben Greet's Players in A Midsummer Night's Dream and The Tempest 13, 14; classical performances to fair business. The Commanding Officer 15, 16. William Collier in A Lucky Star 24, 25.—BASTABLE (S. Bastable, mgr.): Under Southern Skies pleased good sized houses 9-11. Young Buffalo in New York drew well 13-15. In the Bishop's Carriage 16-18. The Lost Trail 20-22. Andrew Mack 23-25.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Pauline Hall in Wildfire 8 (two performances) pleased excellent business. May Ward in a return engagement of The Cash Girl 10 delighted very good business; Miss Ward's songs, "Girl in Looking Glass" and "If I Told You that I'd Love You" received repeated encores; co. showed considerable improvement since former appearance. Under the North Star 11, matinee and night; good, to good business. Wilton Lackaye in The Battle 14; finest play seen in this city in years; Mr. Lackaye's support was excellent, and stage settings were masterpieces of stagecraft. Buster Brown 26.—ITEMS: Josephine Morton replaced Marguerite Montrose as Miss Horton in The Cash Girl 10. Miss Morton gave an excellent performance, showing great talent, especially in her scenes with Chauncey.—Rehearsals for The Geisha, to be produced by local talent, are in active progress, under the direction of Professor Fred Seymour.

GLOVERSVILLE.—DARLING THEATRE (W. E. Gaut, mgr.): Henry Miller's Associate Players in The Servant in the House 9, with Charles Dalton, Creston Clark, Lizzie Hudson Collier, Francis Jordan and an excellent supporting co. gave a performance that will long be remembered; well staged; attendance good. Pauline Hall in Wildfire 11, with matinee; co. and business excellent; co. closed here. The Chicago Stock co. 13-18 (except 17); opened in Clothes, to good business; co. and performance first class. Other plays: Nell Gwynn of Old Drury, The Lost Trail, The Toll Gate Inn, The Master Passion, The Missourians, Kathleen Mavourneen, Genesee of the Hills, The Commanding Officer 17. May Ward in The Cash Girl 24, 25. Third Degree 29, 30.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Royal Comic Opera co. opened a three weeks' engagement 15 (except 15) to good business, presenting The Mascot; decided hits were made by Charles Van Dyne, Charles Wallace, Walter Brower, George Lyding, Fred Weller, Jean Irwin and Elfriede Wegner; the chorus was capable and the scenery and costumes attractive. The Third Degree 16; gave entire satisfaction to capacity house, and the forceful hits evoked hearty applause; Marion Kerby, in the emotional role of Annie Jeffries, portrayed the character with skill and finish; George Sumner, as Richard Brewster, was convincing; the supporting co. good. Royal Comic Opera co. 18-Jan. 1.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Going Some 8 pleased good house. Taylor Stock co. began a week's engagement 13, except 14. Tempest and Sunshine 14; had fair business.—ARMORY THEATRE (E. M. Hart, mgr.): Chicago Stock co. in Clothes, Master Passion, The Lost Trail, Nell Gwynn, Toll Gate Inn, The Missourians, Kathleen Mavourneen, Genesee of the Hills 13-18 pleased good houses. Midsummer Night's Dream 15. The Lily and the Prince 17. Eight Bells 18. Vaudeville, beginning 27.

SARATOGA SPRINGS.—BROADWAY (A. G. Sheenlock, lessee; Fred C. Mallery, mgr.): As Told in the Hills 20; canceled, owing to a change in route. Ben Greet Players 25. The Little Town of Bethlehem 27. Cow Puncher Jan. 3. The Climax 7.—ITEM: The play, The Little Town of Bethlehem, is from the pen of Katrina Trask, known as a poet and scribe of prose, especially in England, and she is now a resident of our village, being the wife of Spencer Trask, the banker, of New York city, who has a Summer place here.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): Sunny South 10; good, to large audience. Under the North Star pleased fair business. King of Tramps pleased large audience. Christmas festival 18. Buster Brown 21. Keystone Dramatic co. Jan. 6-8. Wilson's moving pictures continue to draw large houses on all dark nights.

WAVERLY.—LOOMIS OPERA HOUSE (H. C. Watrous, mgr.): The Wolf Nov. 30, to good business. Uncle Dave Holcomb 9; good performance and business. Tempest and Sunshine 15. Buster Brown 18.—ITEM: Charles Woodin, of this place, last year with David Garrick, will join Uncle Dave Holcomb co. at Johnstown, Pa., 21.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Myrkle and Harder co. 6-11 with That Gal o' Howards, The Missouri Girl, and Shoemaker to crowded houses. Moving pictures 13-18 to crowded houses; pleasing performances. The Candy Shop 15 canceled. Moving pictures 20. Old Homestead 21. Moving pictures 22-24. The Third Degree 25.

TROY.—RANDS OPERA HOUSE (H. T. Thompson, res. mgr.): May Robson 10; delighted fine audience. The Third Degree 17, 18. The Thief 25.—LYCEUM (Wm. H. O'Neil, mgr.): The Mortimer Snow Stock 13-18 in Hoyt's A Temperance Town, pleased splendid houses; Mr. Snow is producing first class plays and the fine co. is giving good satisfaction.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Faust 11 (matinee and night); fair co.; poor business. Under the North Star 18 (matinee and night). St. Elmo 20 (canceled). Old Homestead 25 (matinee and night). Frank Lalor in The Candy Shop 30.

AUBURN.—NEW JEFFERSON (Reis Circuit Co., mgrs.): Rip Van Winkle 13; poor business. Yale Glee Club 23. Under Southern Skies 25.—BURTIS AUDITORIUM (J. N. Ross, mgr.): Dark.—BURTIS GRAND (J. N. Ross, mgr.): Dark.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): May Robson 8; finest attraction of the season; moderate house. Isle of Spice 17; matinee and night; fair house and co. Victor's Italian Band 17. Rip Van Winkle 18. St. Elmo 25.

DANSVILLE.—OPERA HOUSE (L. H. Heckman, mgr.): Her American Husband 9; good business; poor performance. Thomas Jefferson in Rip Van Winkle 15; poor business and good performance. St. Elmo 27.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., mgrs.): The Isle of Spice 13 to small house; co. good.—ITEM: The light business was owing, no doubt, to this being the third time this co. has been here.

KINGSTON.—OPERA HOUSE (C. V. Dubois, mgr.): Pictures and songs 8-17 pleased fair houses. Two Country Kids 18. Old Homestead 22. May Robson in The Call, Christmas matinee and night, 25. Third Degree 28.

BATAVIA.—DELLINGER OPERA HOUSE (W. F. Halts, mgr.): The Isle of Spice 10 pleased good business. The King of Tramps 11; fair co. and business.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Isle of Spice 9; satisfied fair house. Faust 14; fair, to small house. Under the North Star 15; pleased fair house.

PERRY.—AUDITORIUM (Max Andrews, mgr.): Buster Brown 7 to capacity and fairly satisfactory. Thomas Jefferson in Rip Van Winkle 17.

HERKIMER. — OPERA HOUSE (Ben Schermer, mgr.): Wildfire 10 pleased big house. May Ward co. in The Cash Girl 29.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (S. A. Schloss, mgr.; J. D. Arnold, res. mgr.): Adelaide Thurston 9; good co. and business. The Burgomaster 10; canceled. A Knight for a Day 14; very good co.; pleased small audience. Polly of the Circus 15.—ITEM: Grand Opera House management has arranged to have Polly of the Circus appear at the Auditorium on account of the Opera House stage being too small.

GOLDSBORO. — MESSENGER OPERA HOUSE (S. H. Schloss, mgr.): Al. G. Field's Minstrels 8 pleased good business. Adelaide Thurston 13 pleased fair business. The Climax 14; good, to fair business.

NORTH DAKOTA.

DICKINSON.—OPERA HOUSE (Reichert and Ray, props.): The Climax 11; delightful play; pleased a good house. The Third Degree 28. In Dreamland 31.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Dark. The Climax 14.

OHIO.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): The Girl from Rector's 15; fair business; excellent cast; fine interpretation. It was close to the border at times, which parts we hope will soon be eliminated. McIntyre and Heath in In Hayti 15 entertained very successfully a fine big audience; not an empty seat in sight. On trial for His Life 25.—GRAND (O. L. Eisler, mgr.): The Cowboy Girl 9-11; satisfactory co. and business. Brand of a Thief 12-15 to fair business. Sal, the Circus Gal., 16-18. Sunny Side of Broadway 20-22. The Wandering Musician 23-25. Lena Rivers 27-29. In the Bishop's Carriage 30-Jan. 1.—ITEMS: Professor Sid Morey, leader of the Colonial orchestra, died at the City Hospital after undergoing an operation for stomach trouble.—Colonial Treasurer Will J. Beynon is again at his post after being laid up for three weeks with blood poisoning.—Kirk Brown lectured before the pupils of the High School on Shakespeare. He had everything his own way while here and was entertained by the "Upper Ten."

LIMA.—THE FAUROT (L. H. Cunningham, mgr.): The Three Twins greatly pleased two fair houses 11; special mention due Thomas Whiffen as Tom Stanhope, Florine Sweetman as Molly Summers, and Evelean Dunmore as Kate Armitage; balance of co. good. The song hits were: "Cuddle Up a Little Closer," showing the seven ages of cuddling; "The Hypnotic Kiss," and "Yama Yama Man"; scenery, costumes and tableaux fine. The Clansman 13; good, to light business. Philharmonic Orchestra 17. Her Dark Marriage Morn 18.—ITEMS: Clara Frey, with Joe Weber's co. last season, who is studying vocal in New York, is home for the holidays.—Mayme Glass Robinson, soprano, of Lima, sang "A Loving Spirit," by Bailey, and "Resignation," by Caro Roma, at the Elks' Memorial, Corry, Pa., 12. Mrs. Robinson has a charming soprano voice and is at all times a most pleasing singer.—Owing to inclement weather business light at all theatres 7-18.

SPRINGFIELD.—FAIRBANKS' (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus.-mgr.): Fannie Ward in Van Alan's Wife 8 to light audience. Blanche Walsh in The Test 11; was well supported and gave an excellent presentation to two fair houses. The Girl of the Golden West 15. McIntyre and Heath in In Hayti 17. Tim Murphy in Cupid and the Dollar 18. The Third Degree 22, 23. Rose Stahl in The Chorus Lady 25.—GRAND (Springfield Theatre Co., mgrs.): Keyes Sisters' Stock co. 6-18 presented Lights of 'Frisco, A Romance of Arkansas, Dr. Jekyll and Mr. Hyde, The Vampire, and Adrift in New York, to fair business. Her Dark Marriage Morn 25.—SAVOY (C. B. Fisher, mgr.): Robinson Stock co. closed engagement 11.

ASHTABULA.—LYCEUM (S. F. Cook, mgr.): Joe Hortis in Frita, the Wandering Musician, 11; good co.; poor business. A Girl of the Mountains 16; fair cast; poor business. H. M. S. Pinafore 21.—ITEMS: Manager Cook is planning to book Sunday afternoon attractions soon.—Sacred concerts will be a specialty.—The Girl of the Mountains co. disbanded here 16 for the holidays.—They will reopen Christmas night in Pennsylvania.

MARIETTA.—AUDITORIUM (L. M. Lucha, mgr.): Dorothy Keyes Stock co. presented A Romance of Arkansaw, Wolf Creek Folks, Her Mad Marriage, The Lights of 'Frisco, The Vampire, Wyoming Nov. 22-27, to fair houses. The Climax 1; pleased good business. The Girl from Rector's 6; good, to capacity house. The Girl of the Golden West 8; fair, to fair business. Adelaide Norwood in Ida 17.

CHILLICOTHE. — MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): For Better, For Worse, 9; good performance to fair business. The Wolf 10; fine production to fair business. Quincy Adams Sawyer 11, matinee and night; fair attraction to poor house. The Climax 14; excellent performance to good business. Two Married Men 25. Amateur Minstrels 16, 17, by local Machinists' Union.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): The Girl from Rector's 9; good house; splendid satisfaction. Joseph Hortis in The Wandering Musician 13; light business and co. Llanelly Welsh Singers 18. Keyes Sisters Stock co. 25-31. House of a Thousand Candles 3. Rip Van Winkle 5. Married in Haste 10. The Soul Kiss 13. Eight Bells 14.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): The Climax 9; very good, to good business. Tempest and Sunshine 11 pleased fair business. Al. G. Field's Minstrels 17. The Moonshiner's Daughter 25. Jackson-Webb Musical Comedy co. 27-1. The Three Twins 3. The Gentleman from Mississippi 5. The Traveling salesman Feb. 9.

SALEM.—GRAND (Nat Smith, mgr.): The Merry Widow and the Devil pleased good house 4. Ikey and Abey 7; fair co.; light business. The Blue Mouse 11; good co.; fine business. The Wolf 18. Welsh Choir 20. Howe's pictures 29. Lecture Course 30. U. T. C. Jan. 2. Keyes Sisters' Stock co. 3-8. Married in Haste 12.

PIQUA.—OPERA HOUSE (Charles H. May, mgr.): Mr. Plaster of Paris 11; good performance; fair business. Nancy Boyer co. 13-18 opened with The Girl from Out Yonder; big business; pleased. Other plays: Sweet Clover, Pals, The Woman's Hour, Tempest and Sunshine, The Girl of the Golden West 16 (Belasco productions

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seaveile, mgr.): Blanche Walsh in The Test 10; played to good house. The Girl of the Golden West 13 pleased fair house. English Opera co. 14 delighted small but select audience. The Climax 15; good co. and business. The Three Twins 18. Al. G. Field's Minstrels 25.

NEW PHILADELPHIA. — UNION OPERA HOUSE: Buster Brown 7; good co.; pleased a full house. J. Adam Bede, lecture, 8; delighted full house. Wizard of Wiseland 17. Al. G. Field's Minstrels 27. Beulah Poynter in Lena Rivers 30. The Jeffersons in Rip Van Winkle Jan. 5. Girl from U. S. A. 11.

FINDLAY. — MAJESTIC (C. L. Gilbert, mgr.): The Three Twins 10; excellent, to large house. Her Dark Marriage Morn 11; drew fairly well and pleased. The Clapaman 14. Paid in Full 18.—ITEM: Mystic, Bijou, Royal and Victory, moving pictures and songs; business continues good at these.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.): The Wizard of Wiseland 12; fair, to light business; inclement weather. The Girl of the Golden West 17. The Girl Question 19. The Girl from the U. S. A. 25. Richard Carle in Mary's Lamb 27. Grace Van Studdiford 28. Cole and Johnson Jan. 2.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.): The Burglar 9; good, to fair business. Rose Maiden, cantata (local) 10, pleased crowded house. Keith Stock co. 13-18. The Blue Mouse 27. Frank Woodruff in The Call of the Wild 31. The Girl from Rector's Jan. 5.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): The Clansman 15; fair house; pleased. Climax 28.—ITEM: Ethel Hirt has accepted a position as contralto with the Newark Opera and Concert co. for the coming season.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): Paid in Full 10; fine cast, and a very good play to a good house. The Wizard of Wiseland 15; good attraction and pleased fair house. Guy Brothers' Minstrels 21. Martin's U. T. C. Jan. 1.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Her Dark Marriage Morn 13; fine co.; pleased small house. Paid in Full 15; excellent co.; good business. Three of a Kind 23. Moving pictures 25.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Paid in Full 11; a splendid production and co. and a good house. The Sunny Side of Broadway 13, with Max Bloom and a good co., to good business; satisfactory performance. The Wolf 25. The Climax Jan. 1.

NEWARK.—AUDITORIUM (Will D. Harris, mgr.): English Opera co. in Aida 10; good business; pleased. The Wizard of Wiseland 11; poor house; poor performance. The Girl of the Golden West 14; fair business; very satisfactory. Three Twins 17. The Climax 18.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Nancy Boyer in A Woman's Honor 16.—ITEM: W. H. Wooley, of Los Angeles, Cal., spent last week visiting Urbana friends. Mr. Wooley in his earlier days managed many of the big road attractions.

VAN WERT.—AUDITORIUM (J. Frank Homan, mgr.): Three Twins; witnessed by very large audience; gave universal satisfaction. Izey and Abey 20 canceled. The Blue Mouse 30. Girl from Rector's Jan. 4. Beverly of Graustark 13.

NORWALK.—GILGER (W. A. Boscoe, mgr.): The Keith Stock co. closed week's engagement 11, pleasing satisfactory returns. Plays last three nights: The Diamond Mystery, The Peddler, and Slaves of Passion. Paid in Full 15 pleased fair sized house. The Climax 27.

MARION.—GRAND (Edmond Bois, mgr.): For Better, For Worse, 8; great, to good house. Santanelli, the Master Hypnotist, week of 13 (except Saturday); well received and largely attended. The Girl from Rector's 18. Quincy Adams Sawyer 25.

UHRICHSVILLE.—CITY OPERA HOUSE (Ehin and Van Ostran, mgrs.): U. T. C. (Stowe's) 18; poor business; attraction fair. The Captain of Plymouth (local) 16, 17. Lonesome Cove 29. Married in Haste Jan. 5.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doerlight, lessees): The Burglar 10 to a small house. Three Twins 10 pleased a packed house. The Girl from Rector's 17. Billy the Kid 18. Richard Carle in Mary's Lamb 20.

STEUBENVILLE.—GRAND (Arthur Morley, mgr.): Mae Laporte Stock co. 9-11; business fair. English Opera co. presented Aida to small but enthusiastic audience 13. The Gentleman from Mississippi 16.

DELAWARE. — CITY OPERA HOUSE (Wolff and King, mgrs.): Paid in Full 8 pleased excellent business. Girl from Rector's 16. Texas 23. The Wolf 30.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Her Dark Marriage Morn 8 delighted small house; well balanced co. The Burglar 18.

OKLAHOMA.

M'ALESTER.—BUSBY (A. Bert Estes, mgr.): Olga Nethersole in Sapho 6 pleased good house. Little Johnny Jones 9; poor, to fair house. Charley Grapewin in Above the Limit 10 pleased good house. Paid in Full 11 pleased good house. Florence Gear in Fluffy Ruffles 14. Charles B. Hanford 17. Robert Mantell 18.—MAJESTIC (A. Bert Estes, mgr.): The Big Bill Blittner co. is still drawing good crowds, but will close their engagement 18. The William Duncan co. is booked to succeed them.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks, mgr.): Paid in Full 6; good, to full house. Charles B. Hanford 8, accompanied by Marie Drafdinah in the Taming of the Shrew; excellent and well pleased a large house. Brewster's Millions 9; good co. and business. Olga Nethersole 13 in Sapho. Florence Gear in Fluffy Ruffles 17. Strongheart 23.

BARTLESVILLE.—THEATRE (John Flinn, mgr.): William Duncan Dramatic co. 9-11; fair co.; poor business. Charles Hanford in An American Lord, management F. Lawrence Walker, 13; good co.; pleased capacity house. Charley Grapewin in Above the Limit 14. Lion and the Mouse 18. Strongheart, New Year's matinee and night.

SHAWNEE. — BECKER (John Fraining, mgr.): Little Johnny Jones 10 pleased, to small house. Brewster's Millions 11; splendid performance; good business.

ARDMORE.—ROBINSON OPERA HOUSE (Frank Robinson, mgr.): Charles B. Hanford co. 6. Taming of the Shrew pleased, to a profitable business.

VINITA.—AUDITORIUM (Butler and Byrd, mgrs.): Louis James 9; deserved better business. The Lion and the Mouse 15; excellent co., to S. R. O.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Schubert Symphony Club 8 pleased fair house. Land of Nod 11; matinee and evening; good co. and business. Forty-five Minutes from Broadway 13. Kara Kendall 20. In Wyoming 24.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC (Reis Circuit and N. Appell, mgrs.; Phil Levy, res. mgr.): Concert by Ringgold Band, Reading's premier musical organization, 9; a large audience and creditable programme. A Broken Idol 10 to good business; the co. was small and chorus exceedingly weak. Louise Shepard looked pretty and acted well, while Bertie Beaumont as the danseuse from the Follies Bergere took the upper part of the house by storm. She was exceedingly graceful, and added much life to the performance. William Foran in the role formerly assumed by Otis Harlan was very funny, and was ably seconded by Thomas Hoier and George Richards in their mirth provoking antics. The music was tuneful and catchy. William Collier in his new play, A Luck Star, 14, pleased a large audience. His present vehicle suits him admirably and affords him opportunities to disport his droll, dry comedy. The stage settings were of the typical Frohman brand and deserve especial commendation. Marjorie Wood did justice to the part assigned her as the chaperon. The supporting co. was excellent and included Reginald Mason, Wallace Worsley, Frank H. Westerton, M. L. Heckert, Richard Malchien, Thomas Martin, John B. Adams, James Sheeran, William Norton, Paula Marr, Katharine Mulkins, Phyllis Young, Mrs. Haldimand. The Fatal Wedding 17, 18. Paid in Full 25. Henrietta Crosman in Sham 27.

SCRANTON.—LYCEUM (C. L. Durban, mgr.): Paid in Full 10, 11, with matinee; an excellent co., to good business; Fulton Russell as Joseph Brooks, Tom Burrough as Captain Williams, and Bianca West as Emma Brooks scored well merited hits and were accorded many curtain calls; Frederick M. Conklin as James Smith and May Estelle as Mrs. Harris merit special mention; Marguerite Ferrard as Beth Harris and Adrian H. Rosley as Sato pleased; the play was well staged. A Stubborn Cinderella 16. William Collier in A Lucky Star 17, 18; good advance sale. The Traveling Salesman 25, with matinee.—ITEMS: The contract for the construction of the Shubert Theatre will be let 17 and calls for its completion by March 17, 1910. A. K. Bimberg represents the men who will finance the project. The theatre will play the big Independent attractions. Now there is a chance of our being able to see Mrs. Fiske.—Charles E. Hamilton, advertising agent of the Poli Theatre, was elected vice-president at the convention of the International Billposters' Union, which was held at Indianapolis, Ind., the week of 6. Mr. Hamilton has been with the Poli ever since its erection.—The Academy will reopen its doors 24 with vaudeville. What circuit will do the booking could not be ascertained, nor who will be local manager.

HARRISBURG. — MAJESTIC (N. C. Mirick, mgr.): The White Squaw 9; fair attendance and an excellent co. Howe's Travel Festival 10, 11; good houses; fine selection of moving pictures. Byrne Brothers in Eight Bells to fair business; due to bad weather. Otis Skinner in Your Humble Servant 14; business fairly good; handsomely staged; co. of more than ordinary merit; the star was artistic and mention must be made of the good work of Edward Fielding and A. G. Andrews; the ingenue role was finely enacted by Izetta Jewel. House of a Thousand Candles 18. Francis Wilson 25.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): The Traveling Salesman 11; pleased two good sized houses. William Collier in A Lucky Star 13, with good co. and beautiful stage settings, pleased a fair sized audience. The Thief 14, with good co., attracted a medium house. Eight Bells 15 gave satisfaction to a good sized audience. Otis Skinner in Your Humble Servant 16; delighted a large audience. Billy Van's Patsy in Politics 25. Paid in Full 28. Clara Lipman in Marjory's Mother 30 (Press Club benefit).

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown, mgr.): Girls 7, 8; good co. and business. The Wolf 10, 11; good co.; fair business. Russian Symphony Orchestra and Ben Greet Players in A Midsummer Night's Dream 16.—LUZERNE (Lewis H. Baker, mgr.): The Merry Maidens co. 9-11 pleased fair business. Broadway Gaiety Girls 13-15; good co. and business. Follies of the Day 16-18. Cozy Corner Girls 20-22. Kentucky Belles 23-25. Girls 27-29. Miner's Americans 30-Jan. 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Girls 11 to small but appreciative audiences; co. good. A Stubborn Cinderella 13; to a small but enthusiastic audience; Grace Edmond and Harry Stone were warmly received; well balanced co.; nicely staged; inclement weather prevented a larger audience. The Holy City 15; to small business; audience pleased; nicely staged; Clarence Bennett had several recalls. The Climax 16. Eight Bells 17.

WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): Mr. and Mrs. Henry Holden Huss 13; song recital; good attendance. Buster Brown 14; pleased fair house. Isle of Spice 18.

DUBOIS.—AVENUE THEATRE (A. P. Way, mgr.): Motion pictures and illustrated songs 6, 7. The Holy City 8, with William C. Bennett in the title role of John the Baptist; good co. and business. Motion pictures and songs to good business 9-11.

TARENTUM.—NIXON (C. N. Reed, mgr.): Chauncey-Keiffer co. closed a week's engagement 11, with a good house; plays: The Young Wife, Molly Bawn, The Lost Child, Pretty Peggy, East Lynne, The Russian Spy, The Kidnapped Bride, Deadwood Dick; co. good. Blue Mouse 14. The Wolf 16. The White Squaw 17. Uncle Dave Holcomb 25. A Girl of the Mountains 27. Tempest and Sunshine Jan. 1. Isle of Spice 4.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): The Thief 4; presented by an excellent co.; drew a large house and gave excellent satisfaction. Paid in Full 7; exceptionally strong cast; thoroughly appreciated by a good house. St Elmo 8; Robert Lowe and Edna Earl scored heavily; entire cast is good, without exception, and were given a well-merited ovation by a large audience. Traveling Salesman follows.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Out in Idaho Nov. 16; pleased fair business. Ikey and Abey 18; fair, to fair business. Wandering Musician 23; good, to good business. Billy the Kid 1; pleased good business. A Girl of the Mountain 10; good, to fair business. Casey's Vacation 16. Howe's Moving Pictures 18. Vaudeville and moving pictures 20-25. Uncle Dave Holcomb 28. Tempest and Sunshine 31.

MAHANOY CITY. — GRAND OPERA HOUSE (M. C. Kaier, mgr.): House of a Thousand Candles 16. Paid in Full 17. The Holy City 18. Lena Rivers 23.—ITEM: During performance of A Stubborn Cinderella at Pottsville 14 Lillian Goldsmith, comedienne, fell heavily while dancing, causing severe injury to her spine. She was taken to New York and will be out of the cast for several weeks.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): The Bostonian Singers in excerpts from operas 7; good attraction, to poor business. Johnson-Ketchel fight pictures 8; fair attraction and business. A Stubborn Cinderella 10; good attraction, to fair business. The White Squaw 11; fair performance and business. The Call of the Wild 14; good performance and business. Howe's pictures 17.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussmann, mgr.): Eight Bells 9 satisfied good business. A Broken Idol 11; fair business; may improve with age. A Stubborn Cinderella 14 made good; paying business. The Thief 16. The Holy City 25.—ITEM: Lillian Goldsmith sustained serious injury from a fall during performance of A Stubborn Cinderella.

BERWICK.—P. O. S. OF A. OPERA HOUSE (Cyrus Smith, mgr.): Dan Sully in The Game 8; benefit of Elks' Charity Fund; packed house; good co. Price and Butler Repertoire co. in popular plays 13-18; good co., to fair houses. Plays: A Neglected Wife, Lena Rivers, The Way of the Wicked, Scarlet Letter, East Lynne, Over the Hills to the Poorhouse, and Wronged.

ALLENTOWN.—LYRIC (W. E. Worman, mgr.): The Traveling Salesman 9 to capacity house; co. good and performance very much enjoyed. The Butterflies, by the Alumnae Association of the Allentown College for Women, was very creditably presented 10 to large representative audience. Patsy in Politics 24. W. A. Brady co. in The Dollar Mark 25.

KANE.—TEMPLE (H. W. Sweely, mgr.): David Holcomb 15 to light business; very good production and deserved good attendance. Senor Davis and co. 20, 21. Johnson and Ketchel fight pictures 28. A Girl of the Mountain 29. Swedish Magician and Musician 30. Faust Jan. 4. St. Elmo 5. A Broken Idol 13. Patsy in Politics 15.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): The Wolf 9; to a small audience; deserved much better; beautifully staged and costumed co.; received numerous curtain calls. Girls 13; to a small audience. A Broken Idol 14; the best musical comedy of the season. The House of a Thousand Candles 17.

BUTLER.—MAJESTIC (George N. Burkhalter, mgr.): The Girl of the Mountain 11; light business. Partello Stock co. 13-18; good co. played The Gilded Fool, The Regeneration, On Parole, The College Girl, The Bells, The Idiot, Camille, and Those Middleton Girls; good business. Theatre leased 20-25 for Teachers' Institute entertainments.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter, mgr.): Joseph King's East Lynne 11; fair, to good audience; Miss Page was the feature of the production. 'Possum Ridge and All a Mistake 13, 14; pleased large audiences. The White Squaw 16. Joe Hortis in The Wandering Musician 17, 18. Three Twins 21.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark, mgr.): Franklin Woodruff in The Call of the Wild 8; very good co.; fair sized audience; Franklin Woodruff, as John Ermine, and Walter J. Wallace, as Wolf Voice, were especially good. White Squaw 22. St. Elmo 31. The Show Girl Jan. 4. Wizard of Wiseland 11.

NEWCASTLE.—OPERA HOUSE (Reis Circuit; E. H. Norris, bus. mgr.): Joe Weber's co. in The Merry Widow and the Devil 2; pleased fair house. The Newlyweds and Their Baby 3; good, to good house. Henrietta Crosman in Sham; excellent co.; good business. Mammoth Moose Minstrels 15, 16 (local).

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): The Traveling Salesman 14; excellent, to a large house. Howe's moving pictures 13; very fine, to fair house. The Climax 15; very good, to fair house. The Eight Bells 16. Patsy in Politics 28. Eighth Regiment Band Concert 30.

GREENSBURG.—ST. CLAIR (Kirk and Allison, mgrs.; A. G. Wible, res. mgr.): A Stubborn Cinderella 9 delighted a fair sized audience; excellent co.; deserved better patronage. The Lights of Gotham 14; failed to please small audience. The White Squaw 15. Call of the Wild 17.

YORK.—OPERA HOUSE (B. C. Pents, mgr.): The Traveling Salesman 10; good co. and fair business. Otis Skinner in Your Humble Servant 15; excellent co.; fair business. Howe's moving pictures 23. The Boy with the Boodle 25. Clara Lipman 29. Paid in Full 31. Human Hearts Jan. 1.

ROCHESTER.—MAJESTIC (Charles E. Smith, mgr.): The Merry Widow and the Devil 6; fair business and performance. Moving pictures doing good business.—OPERA HOUSE (Walter Jarens, mgr.): Harry Williams' Imperial Burlesquers 17, 18.

WASHINGTON.—NIXON (Reis Circuit Co., lessees; C. D. Miller, mgr.): English Opera co. 8 sang Aida to large and appreciative audience; scored. The Merry Widow and the Devil 10; drew well filled house and pleased. Cutter Stock co. 13-18. Chauncey Keiffer co. 20-25.

PUNXSUTAWNEY. — JEFFERSON (Mitchell and Neal, mgrs.): The Holy City 9; good co.; fair house. The Call of the Wild 11; good co.; good house. The Blue Mouse 15; good co.; good business. The Lights of Gotham 17. The White Squaw 20.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Y. M. C. A. 11; large house. The Thief 13; pleased fair audience. Powers' Elephants and pictures 14-18; large and well pleased audiences. Martin's Operatic co. 25; matinee and night.

BELLEFONTE.—GARMAN'S OPERA HOUSE (A. D. Mair, mgr.): The Holy City 14; fine performance to a small house. Shuberts' Girls co. gave an excellent performance to a good high-priced house 15.—ITEM: This is the first appearance of any of the Shubert cos. here.

SHAMOKIN. — GRAND OPERA HOUSE (M. Reis Circuit, lessee; J. B. Swafford, res. mgr.): Daniel Sully in The Game 6 pleased large audience. Paid in Full 10 to good business.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger, mgr.): The Broken Idol 9; delighted a good sized house. House of a Thousand Candles 15; fair business, owing to inclement weather. A Traveling Salesman 14. Girls 17.

NORRISTOWN.—OPERA HOUSE (Reis Circuit, mgrs.): C. M. Southwell, res. mgr.): The Thief 11; pleased a large audience. The Climax 17. A Stubborn Cinderella 25.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. P. Monahan, res. mgr.): Stubborn Cinderella, with Harry Stone, 15; pleased a fair sized audience. Taylor Stock co. 20-25.

BRADFORD.—THEATRE (Reis Circuit; Jay North, mgr.): The Traveling Salesman 9 entertained good house. Buster Brown 13 pleased two large audiences. The White Squaw 25. Thomas Jefferson 28.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Buster Brown 11; good business; two performances; fair co. Isle of Spice 25.—ITEM: Date for Traveling Salesman not settled.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Tempest and Sunshine 17.

MOUNT PLEASANT.—OPERA HOUSE (Myers Brothers, mgrs.): The Banker's Child 15. Howe's moving pictures 20.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Pennsylvania State Minstrels 14; good house; pleased.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): The Vassar Girls 18.

RHODE ISLAND.

PAWTUCKET.—KEITH'S BIJOU (David R. Buffington, mgr.): Bijou Stock in The Devil in Skirts 13-18; to good business.—ITEMS: Kathryn Shay's interpretation of Bessie Lascelles was very good, especially her emotional parts.—Leiah Hallack, as Flora Clairmonte (the devil in skirts) was rightly named, so far as the title goes; her rendition of same was very good.—Ada Greenhalgh made a hit as Rose Franklin; Henrietta Bagley scored as Flora's maid.—Earl Simmons, as Captain Thorpe, was manfully and won deserved applause.—William H. Barwald was very good as Eugene De Villas and scored heavily.—Howard Benton, as Major Lanham, was good.—Fred Sutton, as Bessie's brother, made good.—Henry Hebert and James H. McLaughlin added to the cast.—Credit is due Bob McClung for stage setting and his portrayal of the reporter.—Members of the Woodbines made up a box party 14.—Misses Shay and Hallack received bouquets upon the occasion. A Texas Ranger 20-25.

NEWPORT.—OPERA HOUSE (Ellis B.

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Holmes, res. mgr.): Myrkle-Harder co. 13-18 in The Girl Out Yonder, The Burglar and the Lady, That Gal o' Howards, Child of the Regiment, The Shoemaker; co. and specialties pleased good business.

SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T. Whitemire, mgr.): Paul Gilmore in The Call of the North 6; good co. to fine business. Isle of Spice 7 delighted large audience. Adelaide Thurston in Contrary Mary 8; pleasing performance to good business. The House of a Thousand Candles 10; co. and business very good. Heart of an Indian 15. Polly of the Circus 16. A Knight for a Day 17.

DARLINGTON.—THEATRE (Hewitt and Wilcover, mgrs.): A Knight for a Day, with George Over, Nov. 29 to large and well pleased audience. House of a Thousand Candles 8 to fair house; pleased. Polly of the Circus 10 more than pleased a packed house; Miss Wallace as Polly is deserving of special mention.——ITEM: Business this season is the best in the history of the house. A big crop and cotton selling at 15 cents is the reason.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Paul Gilmore in The Call of the North 9 pleased large house. Al. Wilson 10; good, to fair business. The Red Mill 15; good, to good business. House of a Thousand Candles 17. Polly of the Circus 18. The Servant in the House 27. Cohan and Harris 29. The Royal Chef Jan. 1.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Al. Wilson in Mets in Ireland 9 was in good voice and pleased paying business. Isle of Spice 10; as good as usual; fair business. Paul Gilmore 10 in The Call of the North, his most melodramatic play, succeeded in interesting two good audiences. The Red Mill 17. House of a Thousand Candles 18.

CAMDEN.—OPERA HOUSE (J. J. Goodale, mgr.): Barlow Minstrels 13 to good and well pleased business.——ITEM: Barlow Minstrels' car suffered a collision on a Southern Railway side track and most all of the co. have some scratch, to show for it, but none were put out of business.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown, mgrs.): The House of a Thousand Candles 9 pleased a good house. Polly of the Circus 11; excellent performance, to S. R. O. The Red Mill 14.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Beeber, mgr.): Fisher Stock co. 5, 6. The Great Divide 7; excellent co. to fine house. Fisher Stock co. 8-11 pleased excellent business. The American Idea 17.

WATERTOWN.—GRAND (William Culver, mgr.): The Fighting Parson 13; co. and business fair. The Arrival of Kitty 27.

TENNESSEE.

JACKSON.—MARLOW (M. Kahn, mgr.): May Stewart in Romeo and Juliet 9 pleased good house. Harry Beresford 27 in Who's Your Friend? Paul Gilmore in The Call of the North 28.

CHATTANOOGA.—SHUBERT: Kyrle Bellew in The Builder of Bridges pleased good business 9. Black Patti pleased fair business 11. Jeffries and Gotch 14. The Flower of the Ranch 15. Cohan and Harris Minstrels 17.——BIJOU (O. A. Neal, mgr.): McFadden's Flats pleased good business 8-11. In Panama 13-18.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown, mgr.): The Heart of an Indian 7; poor co. and business. Black Patti 9; fair performance. Al. H. Wilson in Mets in Ireland 30.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Polly of the Circus pleased fair business 5-7. Mrs. Leslie Carter in Vasta Herne to large audience 8. Mrs. Fiske 15. James J. Jeffries 17. Cohan and Harris' Minstrels 18. Rose Stahl 20, 21. The Round Up 30-Jan. 1.——BIJOU (George Hickman, mgr.): Checkers 6-11. Ward and Vokes 13-18. In Panama 20-26.

TEXAS.

PALESTINE.—NEW TEMPLE THEATRE (W. E. Swift, owner and mgr.): The Matinee Girl co. opened 8, 9, with The Silent Partner and McKenna's Flirtation to fair business; O'Neil, Gross, Gladys Jackson and Maggie Bay were sadly missed from the cast. The Gingerbread Man 11 drew big business and proved the best musical attraction seen at this house. The Great Divide 13. Texas 16. The Musical Comedy co. (local) 17. The Time, the Place and the Girl 20. Albert Taylor Stock co. 25-28; Taylor always gets here Christmas and being popular and having two Palestine boys with him, he packs the house; this co. is always welcome.——NEW LYRIC (Tim O'Connell, mgr.): Curry and Earle, Austin and Sweet, the Johnson and Ketchel fight pictures, and local talent 6-11; business good. Gross and Jackson, formerly of The Matinee Girl co., 13-18.

EL PASO.—THEATRE (Frank Rich, mgr.): David Warfield 13. Olga Nethersole 20. The houses are nearly sold out for both performances.——CRAWFORD (Frank Rich, mgr.): North Brothers' Stock co. in Puddn'head Wilson to splendid business; best stock co. ever seen here, and the appearance of the members at each performance calls forth outbursts of applause; Edwin Bally and Grace Lockwood demonstrated their versatility in the splendid manner in which they rendered the various parts incident to stock work; Jessica Parker was spoken of most flatteringly by the local papers, as was also Loyd Sabine, Lulo Berlin, and Alyce Lovelace.

GALVESTON.—OPERA HOUSE (Charles T. Brian, mgr.): The Great Divide 2; good co.; business fair. Cohan and Harris Minstrels 3; excellent; S. R. O. The Gingerbread Man 4 pleased. Rose Stahl in The Chorus Lady 6 delighted large house. The Cat and the Fiddle 9; fair co. and business. Human Hearts 10 to topheavy house. The Right of Way 16. The Time, the Place and the Girl 16. Paid in Full 21. Babes in Toyland 22. Local entertainment 23. Savage's Merry Widow 24. Brewster's Millions 25, 26. Fluffy Ruffles 27, 28. St. Elmo 29. Mrs. Fiske 31, Jan. 1.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): The Gingerbread Man, matinee and night, 9; fair performances to fair houses. Texas 10; fair co. and business. Rose Stahl in The Chorus Lady, matinee and night, 11; excellent co. and business. The Time, the Place and the Girl 13. St. Elmo 16. Paid in Full 17. The Great Divide 18.

SHERMAN.—OPERA HOUSE (A. B. Saul, mgr.): St. Elmo 6; fair business; pleased. The Wolf 7 received small patronage account weather; performance quite satisfactory. A Gentleman from Mississippi 8; S. R. O.; an excellent attraction. The Beggar Prince 11; fair business, and performance quite creditable.

MARSHALL. — AUDITORIUM (I. A. Meyers, mgr.): The Man of the Hour 8 to good business; co. excellent. Florence Gear in Fluffy Ruffles 9; large business; excellent satisfaction. Tempest and Sunshine 11; good business and co. Beggar Prince co. 17.

AUSTIN. — HANCOCK OPERA HOUSE (George H. Walker, mgr.): Texas 6; fair business. Gingerbread Man 8; good, to poor house. Rose Stahl in The Chorus Lady 9; fine attraction to a pleased, crowded house. The Great Divide 10; good business.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): A Gentleman from Mississippi 9 pleased large audience. St. Elmo 10; a good co.; small business.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, mgr.): Andrew Robson in The Wolf 9; good performance, to fair house. The Time, the Place and the Girl 10; well balanced co.; highly entertained good house. Brewster's Millions 14.

BONHAM. — STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): A Gentleman from Mississippi 6; good business; well pleased. St. Elmo 7; fair business. Hans Hanson 9; good business; failed to please. Fluffy Ruffles 11; big business.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild, mgr.): The Little Minister 2; a good play to a medium house. The Great Divide 8 pleased a good audience with a good performance.

THURBER.—OPERA HOUSE (A. H. Miller, mgr.): Andrew Robson in The Wolf 11; play excellent; business fair. Emory Stock co. 20-22. Angel Comedians 27-Jan. 1.

GROESBECK.—OPERA HOUSE (B. L. Lenamon, mgr.): Erick Erickson co. 6; good co. and business.

AMARILLO.—GRAND (H. H. Elliott, mgr.): The Time, the Place and the Girl 8; good co. and business. Theodore Lorch 13.

DUBLIN.—OPERA HOUSE (Will T. Hunt, mgr.): Uncle Josh Jenkins 7; good business; pleased. Hans Hanson 29.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane, mgr.): St. Elmo 9; very excellent co. and deserved larger house. Phil Ott's Jolly Comedians 13-15; good co. and business in The Man and the Mummy, Belle of Boston, and The Millionaire Kid. May Robson 21.——ITEM: Manager Lane has made great improvements in house during Summer; enlarging stage and redecorating. Best house in Northern Vermont.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Third Degree 13 to S. R. O. Johnson-Ketchel fight pictures 17 to capacity. Dr. Jekyll and Mr. Hyde 25.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The Third Degree 8; best performance and cast of the season, to good house. St. Elmo 11; good, to fair house.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh, mgr.): The Volunteer Organist 9; good co.; fair business. St. Elmo 13; excellent co.; fair business.

VIRGINIA.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): Billiken Girl 11; very good play, to fair house. Buster Brown 30. Moving pictures every dark night to good houses.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): Dark.——BIJOU (C. I. McKee, mgr.): The Rays in King Casey 13-18 to big business. Dare Devil Dan 20-25.

DANVILLE.—ACADEMY OF MUSIC (S. A. Schloss, mgr.): Al. Field's Minstrels 10 pleased one of the largest audiences of the season.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Girl of the Golden West 11; good business. Gentleman from Mississippi 17, 18. Three Twins 25-27. Adelaide Thurston 29. Al. G. Field Jan. 1.——VIRGINIA (Charles A. Feinler, mgr.): Buster Brown 9-11; fair business. Sal, the Circus Gal, 13-15; good business. East Lynne 16-18. Hanlon's Superba 20-25.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Hall's Associate Players 9-11. The Man of Mystery 8, 9. S. R. O. 13. Falls 15; good business. Big Hearted Jim and To Die at Dawn next.——APOLLO (H. W. Rogers, mgr.): Vanity Fair 8-11; big business. Rialto Rounders 13-15; S. R. O. Dainty Duchess 16-18. Merry World 20-22. Columbia Burlesquers 23-25.

PARKERSBURG.—CAMDEN (W. E. Kemery, mgr.): Richard Carle 2 delighted S. R. O. The Climax 3, 4; splendid attraction; good business. The Girl from Rector's 7; fair; good house. The Girl of the Golden West 9 pleased good house. The English Opera co. in Aida 18.——ITEM: Ann Swineburne, of The Climax co., sang at the Elks' Memorial Services and made a big hit.

FAIRMONT.—OPERA HOUSE (J. E. Powell, mgr.): The Phil Maher co. 6-11. Plays last half week: For Home and Honor, The Village Vagrant, A Matrimonial Failure, Born in the Blood; poor houses; poor co. The Wolf 13; fair house; very good. Wrestling Match 17. Lonesome Cove 21. Three Twins 25.

HUNTINGTON.—THEATRE (Joseph Gainor, local mgr.): The Climax 8 delighted large and appreciative audience; excellent co. and attraction. Al. G. Field's Minstrels 16. Girl of the Golden West 20. English Opera co. in Aida 25, matinee and night.

CLARKSBURG.—OPERA HOUSE (C. W. Bippus, mgr.): The Great Duncan (hypnotist) 6-10 pleased, to good houses. The Merry Widow and the Devil 11; satisfied biggest house of the season. Out in Idaho 14. The Moonshiner's Daughter 15.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): The Great Duncan Comedy co. 13-18; fair co. and business. Tempest and Sunshine 23. Lonesome Cove 25. Three Twins 27. Ma's New Husband 30.

CHARLESTON.—BURLEW (N. S. Burlew, mgr.): The Climax 10, 11 pleased fair business. Al. G. Field's Minstrels 15; excellent, to S. R. O. Hutton-Bailey Stock co. 13-18. The Girl from the Golden West 21.

MARTINSBURG.—CENTRAL OPERA HOUSE (Charles W. Boyer, lessee; William H. Irvine, mgr.): Graham Stock co. 6-11 pleased good houses. The Climax 13; excellent co.; fair business. Vaudeville and moving pictures 14-18.

WESTON.—CAMDEN OPERA HOUSE: The Moonshiner's Daughter 11; fair co. and business. Out in Idaho 13; light business. Gould 14-18 pleased good business.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Guy Stock co. closed a successful week 12, producing When We Were Twenty-one, A Romance of the South, Dr. Jekyll and Mr. Hyde, The Manxman, The Vampire, The Cry Baby, The Belle; co. good and met with liberal patronage. Maxwell Hall Stock co. opened a week's engagement 13 in repertoire with A Daughter of the People and then The Fatal Coin; co. is good; plays nicely given; vaudeville between acts; patronage liberal. Lo 25. Molly Bawn 26.——ITEM: Elks' handsome rooms and parlors will be formally dedicated and at the same time Grand Exalted Ruler J. U. Sammis, of Iowa, entertained by a banquet evening 18.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): North Brothers' Comedy co. have just closed a two weeks' engagement Nov. 29-Dec. 12, doing a remarkable business. The co. presented In Love with Her Husband, My Jim, The Diamond King, Sappho, Across the Great Divide, Girl and the Outlaw, Power of the Cross, Molly Bawn, Prince of Men, The Golden Ranch, Round Up, A Girl of the Hills, The Woman in White.——ITEM: This co. has given better all around satisfaction than any other repertoire co. which has appeared here in a long while, and they will be warmly welcomed when they play a return engagement.

JANESVILLE.—OPERA HOUSE (Peter L. Myers, mgr.): Carl W. Cook Stock co. 27-Jan. 1; good repertoire co., to fair business. Presented The Hour Before Dawn, The Heart of Tennessee, Mysteries of New York, The Lost Paradise, My Merry Irish Widow, Rip Van Winkle. Ranch 7-11 or The Pride of the Plains, Going Some 6; fine comedy; co. excellent, to fair business. In Wyoming (return) 9; good production, to fair house. Black Crook, Jr., 11; good burlesque and did light business. Howe's moving pictures 18. Winninger Brothers opens week's engagement Christmas and close New Years.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman, mgr.): The Girl from Rector's 8 drew good house and was fairly well presented. Edwin Booth Dramatic co. (M. W. local) 11 in You Never Can Tell; well played and well received. Via Wireless 12 (twice) drew well and pleased. Marie Cahill 16. Black Crook, Jr., 17. Howe's Travel Festival 19.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon, mgr.): The Girl from Rector's 9; good attraction and business. Howe's pictures 11, 12; good business; pleased. The Honeymoon Trail 24. Hickman-Bessey co. 25-Jan. 2. Hortense Nielson 4. The Prince of To-night 9. The Thief 10. The Climax 15. The Third Degree 19. The Merry Widow 22.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): The Girl from Rector's 13; fair house.——ITEMS: A committee from the Pastors' Union presented a petition to the Mayor, asking him to prohibit The Girl from Rector's appearing.—The Mayor declined to interfere with the performance.

APPLETON.—THEATRE (Charles A. Takacs, mgr.): Donald Robinson in Art of Life 9; excellent co. to good house. Cook Stock co. 13-18. David Copperfield 19. Black Crook, Jr., Burlesque co. 20. A Stubborn Cinderella 26. North Brothers 26-Jan. 2.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): In Wyoming 8 to good house. The Guy Stock co. commenced a week's engagement 13, to big house in At Piney Ridge.

NEENAH.—THEATRE (F. W. Green, mgr.): Black Crook, Jr., Burlesque co. 15.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, mgr.): The American Idea 8 pleased capacity. The Jeffersons in The Henrietta 9; canceled. Bailey and Austin in The Top o' th' World 15. Bernard Daly in Sweet Innisfallen 17. The Talk of New York 20. The Virginian 26. Louis James Jan. 1. The Traveling Salesman 3. Little Johnny Jones 8. The Girl at the Helm 12.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): W. F. Mann co. 8, 9, in Tempest and Sunshine and Gladys Grey; fair business and co. Valley Forge 14.

CANADA.

WINNIPEG, MAN.—WINNIPEG (W. B. Lawrence, mgr.): Second week of Daniel T. Frawley Stock co. in The Squaw Man; co. showed up well. The leading parts by Paul McAllister and Warda Howard were well received 6-11. Good business all week. Glittering Gloria 13-18. Girl of the Golden West 20-25. In the latter play Mr. Frawley will make his first Winnipeg appearance as Dick Johnson.——GRAND (Kelly and Rower, mgrs.): Another week of melodrama in In the Shadow of the Gallows, The Shoplifter 13-18; good business.——WALKER (C. P. Walker, mgr.): Week of vaudeville 6-18; big business. Honeymoon Trail 17, 18. The Climax.——ITEMS: Milan Sokoloff will play at the Y. M. C. A. 16.—Sacred band concerts are held each Sunday evening by local organizations in the Walker and Bijou theatres.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The W. S. Harkins co. opened a return engagement 13 in The Thief to a fair sized and pleased audience. Other bills are Pierre of the Plains, After Midnight, The Land of the Midnight Sun, and The House of a Thousand Candles.——ITEM: The Opera House management has announced its intention to put in its own stock co. for the Winter, opened Jan. 3. There will be sixteen people in the co.—six female and ten male.

ST. CATHARINES, ONT. — OPERA HOUSE (H. Stuart Raleigh, mgr.): Billy 9; top-heavy house; deserved capacity; capable performance. The Smart Set 13 delighted good business. Billy the Kid 18. Under the North Star 22. Stetson's U. T. C. 25. The Lost Trail 27. Bertha Galland in The Return of Eve 30.

QUEBEC, QUE. — AUDITORIUM (J. M. Alex, res. mgr.): Phil Ott's Comedians closed a nine days' engagement 11; business good. Other People's Money 13, 14. Pictures. Johnson-Ketchel Fight 17, 18. May Robson in The Rejuvenation of Aunt Mary 22-25. Hammerstein's French Opera Comique co. 3-5.

KINGSTON, ONT. — GRAND OPERA HOUSE (D. F. Branigan, mgr.): The Smart Set 7 pleased large audience. The Return of Eve 9 to appreciative audience. The Battle 9, to large and appreciative audience. Billy 16. Other People's Money 18. The Time, the Place and the Girl 23.

BRANTFORD, ONT. — GRAND OPERA HOUSE (F. C. Johnson, mgr.): Wilton Lackaye in The Battle 8; a splendid performance to fair business. Billy 10, to poor business. The Smart Set in His Honor the Barber 14; performance fair; house fair. The Arrival of Kitty 18.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Imperial Scotch Concert co. 6; fine, to medium business. Welsh Ladies' Choir 9; delightful, to small house. Queen Esther 14 (local); capacity. The Fox 17. The Arrival of Kitty 20. Graustark 27.

MONCTON, N. B.—OPERA HOUSE (Lorrie and Winter, mgrs.): W. S. Harkins co. 9-11 in Pierre of the Plains, After Midnight, and Before and After; very good co., to only fair business. Moving pictures 13-18.

OTTAWA, ONT.—THE RUSSELL (P. German, mgr.): Wilton Lackaye in The Battle 10, 11; excellent co.; good business. Billy 17, 18. The Time, the Place and the Girl 24, 25. The Rejuvenation of Aunt Mary 27, 28.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city 26-Jan. 15.
ADLER, JACOB P.: Baltimore, Md., 20, 21.
ALLEN, ESTELLE (Jos. King, mgr.): St. Louis, Mo., 20-25.
ANGLIN, MARGARET (Louis Nethersole, mgr.): New York city Sept. 20-Dec. 25, Boston, Mass., 27-Jan. 8.
ARIZONA (Gus Hill, mgr.): Jersey City, N. J., 20-25, Paterson 27-29, Camden 30-Jan. 1.
ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 20-Dec. 25.
AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Kansas City, Mo., 19-25, St. Joseph 26-29, Ft. Scott, Kan., 30, Springfield, Mo., 31, Pittsburg, Kan., Jan. 1, Webb City, Mo., 2.
AS TOLD IN THE HILLS (W. F. Mann, prop.): Schuylerville, N. Y., 21, Cambridge 23, Greenwich 25, Troy 27, Catskill 28, Rondout 29, Walden 30, Ellenville 31.
AT CRIPPLE CREEK: Philadelphia, Pa., 20-25.
BANKER'S CHILD (Harry Shannon, mgr.): Glen Campbell, Pa., 21, Barnesboro 22, Altoona 23, Houtzdale 27, Philipsburg 28, Clearfield 29, Renova 30, Bellefonte 31, Milton Jan. 1.
BATES, BLANCHE (David Belasco, mgr.): Chicago, Ill., 20-Jan.
BELLE OF JAPAN (Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
BELLEW, KYRLE (Charles Frohman, mgr.): Montgomery, Ala., 21, Atlanta, Ga., 22, Birmingham, Ala., 23, Macon, Ga., 24, Savannah 25, Charleston, S. C., 27, Columbia 28, Charlotte, N. C., 29, Greensboro 30, Norfolk, Va., 31.
BEN-HUR (Klaw and Erlanger, mgrs.): Toledo, O., 20-22, Columbus 23-25, Pittsburgh, Pa., 27-Jan. 1.
BERESFORD, HARRY (Edgar Forrest, mgr.): Paducah, Ky., 25, Evansville, Ind., 26, Hopkinsville, Ky., 27, Jackson, Tenn., 28, Union City 29 Princeton Ky. 30, Madisonville 31.
BEVERLY (Eastern: Delamater and Norris, Inc., mgrs.): Chicago, Ill., 19-25, Springfield 26-28, Peoria 30-Jan. 1.
BEVERLY (Western: Delamater and Norris, Inc., mgrs.): Spokane, Wash., 19-25, Walla Walla 26, 27, Yakima 28, Ellensburg 29, Tacoma 30, 31, Everett Jan. 1.
BIG JIM (Gordinier Brothers, mgrs.): Carleton, Neb., 21, Alexandria 22, Oak 23, Fairfield 24, Hastings 25.
BILLY (The Shuberts, mgrs.): Detroit, Mich., 20-25.
BLUE MOUSE (The Shuberts, mgrs.): Philadelphia, Pa., Nov. 22-Dec. 25.
BRAND OF A THIEF (J. P. Eckhardt, mgr.): Cleveland, O., 27-Jan. 1.
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Dallas, Tex., 20, 21, Ft. Worth 22, 23, Waco 24, Galveston 25, 26, Houston 27, 28, Temple 29, Austin 30, San Antonio 31, Jan. 1.
BREWSTER'S MILLIONS (C. H. Livingston, mgr.): Augusta, Me., 22, Lewiston 24, 25, Manchester, N. H., 26.
BROADWAY AFTER DARK (A. H. Woods, mgr.): Baltimore, Md., 20-25, Philadelphia, Pa., 27-Jan. 1.
BURKE, BILLIE (Charles Frohman, mgr.): Indianapolis, Ind., 21, 22, Louisville, Ky., 23-25, Cincinnati, O., 26-Jan. 1.
CALL OF THE WILD (Betts and Fowler, mgrs.): Mt. Pleasant, Pa., 21, Brownsville 22, Monessen 23, McKeesport 25.
CARTER, MRS. LESLIE (Charles Van Studdiford, mgr.): New Orleans, La., 20-25.
CHARLOTTE TEMPLE (Fred Poiette, mgr.): Columbus, O., 20-22, Dayton 23-25.
CHECKERS (Stair and Havlin, mgrs.): Atlanta, Ga., 20-25, Birmingham, Ala., 27-Jan. 1.
CIRCUS MAN (Klaw and Erlanger, mgrs.): Boston, Mass., Nov. 29-25.
CITY, THE (The Shuberts, mgrs.): New York city 27—indefinite.
CLANSMAN (Geo. H. Brennan, mgr.): Cleveland, O., 19-22, Indianapolis, Ind., 27-29, Greensburg 30, Connorsville 31, Hamilton, O., Jan. 1.
CLIMAX, THE (Western: Joseph Weber, mgr.): Winnipeg, Man., 20-26, St. Cloud, Minn., 27, Superior, Wis., 28, Duluth, Minn., 29, 30, Ishpeming, Mich., 31.
CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Cleveland, O., 20-25.
CLIMAX, THE (Joseph Weber, mgr.): Newark, N. J., 20-25.
CLIMAX, THE (Southern: Joseph Weber, mgr.): Asheville, N. C., 21, Dalton, Ga., 22, Rome 23, Gadsden, Ala., 25, Anniston 27, Decatur 28, Corinth, Miss., 29, Columbus 30, Greenville 31.
CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Dover, N. J., 25.
COLLIER, WILLIAM (Charles Frohman, mgr.): Philadelphia, Pa., 27-Jan. 8.
COMMANDING OFFICER (Daniel Frohman, mgr.): New York city Dec. 27—indefinite.
CONVICT 999 (A. H. Woods, mgr.): Pittsburgh, Pa., 20-25, Philadelphia 27-Jan. 1.
CONVICT'S SWEETHEART (A. H. Woods, mgr.): Alton, Ill., 25, St. Louis, Mo., 26-Jan. 1.
COUNTY SHERIFF (Chas. H. Brooke, mgr.): Bangor, Me., 25, Rochester, N. H., 27, Exeter 28, Portsmouth 29, South Framingham, Mass., 30, Worcester 31, Woonsocket, R. I., Jan. 1.
COWBOY AND THE THIEF (Ed Rowland Jr., mgr.): Boston, Mass., 20-25.
COWBOY GIRL (Kilroy and Britton, mgrs.): Toledo, O., 19-22, Grand Rapids, Mich., 23-25, Detroit 26-Jan. 1.
COW PUNCHER (Central: W. F. Mann, prop.): Kentwood, La., 21, Magnolia, Miss., 22, McComb, La., 23, Brookhaven, Miss., 24, Natchez 25, Port Gibson 27, Tallulah, La., 28, Durant, Miss., 29, Lexington 30, Yazoo City 31.
CRANE, WILLIAM H. (Charles Frohman, mgr.): Colfax, Wash., 21, Pullman 22, Walla Walla 23, Yakima 24, Ellensburg 25, Seattle 27-Jan. 1.
CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Cleveland, O., 20-25, Columbus 30-Jan. 1.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Philadelphia, Pa., 13-25, Cincinnati, O., 27-Jan. 1.
CRY BABY (Chas. W. Meiser, mgr.): Beloit, Wis., 21, Belvidere, Ill., 22, Rockford 23, 24, Freeport 25, Joliet 26, Streator 27, 28, Dixon 29, Sterling 30, Morrison 31.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city 27-Jan. 1.
DALY, BERNARD (Mark Klein, mgr.): Salt Lake City, U., 20-25.
DALTON, ROBERT (John W. Rankin, mgr.): Coffeyville, Kan., 21, Joplin, Mo., 22, Webb City 23, Chanute, Kan., 24, Sedalia, Mo. 25.
DANIEL BOONE ON THE TRAIL (Central: W. Clinton, mgr.): West Chester, Pa., 21, Coatesville 22, Phoenixville 23, Royersford 24, Pottstown 25, Lebanon 27, Reading 28, Kutztown 29, Norristown 30, Allentown 31, So. Bethlehem Jan. 1.
DANIEL BOONE ON THE TRAIL (Eastern: C. A. Teaff, mgr.): Tipton, Ind., 21, Hartford City 22, Decatur 23, Bluffton 24, Kokomo 25, Marion 27, Frankfort 28, Tipton 29, Elwood 30, Alexandria 31, Anderson Jan. 1.
DEVOY, EMMET (W. G. Smyth, mgr.): Missoula, Mont., 21, Helena 22, Great Falls 23, Butte 25, 26, Bozeman 27, Livingston 28, Billings 29, Miles City 30, Dickinson, N. D., 31.
DIVORCE (F. C. Whitney, mgr.): New York city Nov. 22—indefinite.
DODGE, SANFORD (B. S. Ford, mgr.): Reno, Nev., 24, 25.
DODSON, J. E. (Cohan and Harris, mgrs.): Pittsburgh, Pa., 20-25, Philadelphia 27-Jan. 8.
EAST LYNNE (Lee Moses, mgr.): Howell, Neb., 21, Dodge 22.
ELI AND JANE (Harry Green, mgr.): Edgar, Neb., 23, Blue Hill 24, Clay Center 25, Ravenna 26, Broken Bow 31, Ansley Jan. 1.
ELLIOTT, MAXINE (George J. Appleton, mgr.): Boston, Mass., Nov. 29-25, Philadelphia, Pa., 27-Jan. 1.
EYE WITNESS (Jackson and Manley, mgrs.): Birmingham, Ala., 20-25, Knoxville, Tenn., 27-Jan. 1.
FARNUM, DUSTIN (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Washington, D. C., 23-Jan. 1.
FIGHTING PARSON (W. F. Mann, prop.): Rapid City, S. D., 21, Sturgis 22, Deadwood 23, Spearfish 24, Belle Fourche 25, Chadron, Neb., 27, Crawford 28, Alliance 29, North Platte 30, Lexington 31.
FIGMAN, MAX (John Cort, mgr.): Spokane, Wash., 23-25.
FINAL SETTLEMENT (Southern: Clay T. Vance, mgr.): Cordele, Ga., 21, Darien 22, Alexandria, Ala., 23, Greenville 24, Selma 25.
FIRES OF FATE (Charles Frohman, mgr.): Chicago, Ill., 6-25, New York city 25—indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Ft. Worth, Tex., 25, Dallas 27, 28, Waco 29, San Antonio 30, Houston 31, Galveston Jan. 1.
FLAG LIEUTENANT (J. C. Williamson, mgr.): Christchurch, New Zealand, 13-24, Wellington 27-Jan. 15, Masterton 17, Wanganui 18, 19, Palmerston 20, 21, Hastings 22, Napier 24, 25, Gisborne 26-28.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Grand Rapids, Mich., 25.
FOURTH ESTATE (Liebler and Co., mgrs.): New York city Oct. 5-Jan. 1.
GAMBLER OF THE WEST (A. H. Woods, mgr.): Paterson, N. J., 23-25, Camden 27-29, Bayonne 30-Jan. 1.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Baltimore, Md., 27-Jan. 1.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Vicksburg, Miss., 24.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Springfield, Ill., 16-18, Chicago 19-25.
GILMORE, PAUL (A. J. Spencer, mgr.): Nashville, Tenn., 25, Evansville, Ind., 27, Paducah, Ky., 28, Cairo, Ill., 29, Jackson 30.
GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Des Moines, Ia., 19-25, Chicago, Ill., 26-Jan. 1.
GIRL AND THE GAWK (Will H. Locke, mgr.): Sterling, Kan., 21, Newton 22, Eureka 23, Iola 24, 25.
GIRL AND THE STAMPEDE (Victor E. Lambert, mgr.): Kingsley, Kan., 21, St. Johns 22, Pratt 23, Kingman 24, Harper 25, Manchester, Okla., 27, Medford 28, Caldwell, Kan., 29, South Haven 30, Mulvane 31, Douglass Jan. 1.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): St. Louis, Mo., 19-25.
GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Fairmont, Neb., 25, Pender 27, Wayne 28, Stanton 29, Norfolk 30, Columbus 31, Beatrice Jan. 1.
GIRL FROM U. S. A. (City: Harry Scott, mgr.): Worcester, Mass., 20-25.
GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Hamilton, O., 25, Liberty, Ind., 27, Eaton, O., 28, Middletown 29, Wilmington 30, Murray, Ia., 31, Zanesville Jan. 1.
GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Fairbury, Neb., 25, Falls City 27, Auburn 28, Nebraska City 29, Plattsmouth 30, Corning 31, Council Bluffs, Ia., Jan. 1, Nevada 2.
GIRL OF EAGLE RANCH (Kelly and Brennan, mgrs.): Chester, Ill., 21, Pinckneyville 22, Tamaroa 23, Carterville 24, Benton 25, Tamms 26, Johnston City 27, West Frankfort 28, Carbondale 29, Anna 31, Dongola Jan. 1.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Charleston, W. Va., 21, Lynchburg, Va., 23, Newport 24, Norfolk 25, Petersburg 27, Richmond 28, 29, Danville 30, Winston-Salem, N. C., 31.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Beaver Falls, Pa., 25, Tarentum 27, Dubois 28, Kane 29, Corry 30, Titusville 31, Oil City Jan. 1.
GIRLS (The Shuberts, mgrs.): Brooklyn, N. Y., 20-25.
GLASER, VAUGHAN (St. Elmo: Vaughan Glaser, mgr.): New York city 13-25, Toronto, Ont., 27-Jan. 1.
GO-WAN-GO MOHAWK: Newark, N. J., 20-25.
GRAUSTARK (Central: Baker and Castle, mgrs.): Brainard, Minn., 21, Aitkin 22, St. Cloud 23, Stillwater 25, Chippewa Falls 27, Red Wing 28, St. Peter 29, Owatonna 30, Albert Lea 31.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Toronto, Ont., 20-25, Barrie 27, Lindsay 28, Petersboro 29, Kingston 30, Ottawa 31.
GRAUSTARK (Southern: Baker and Castle, mgrs.): Murphysboro, Ill., 21, Marion 22, Mt. Carmel 23, Princeton, Ind., 24, Evansville 25, Washington 27, Linton 28, Bloomington 29, Columbus 30, North Vernon 31.
GREAT DIVIDE (Special: Henry Miller Co., mgrs.): Chicago, Ill., 12-25, Toledo, O., 26-29, Dayton 30-Jan. 1.
HACKETT, JAMES K. (Charles Frohman, mgr.): St. Louis, Mo., 20-25.
HACKETT, NORMAN (Jules Murry, mgr.): Grand Rapids, Mich., 19-22.
HANS HANSON (Louis Reis, mgr.): Ennis, Tex., 21, Teague 22, Mexia 23, Hillsboro 24, Alvarado 25, Hico 28, Stephenville 30, Comanche 31, Coleman Jan. 1.
HARVEST MOON (Charles Frohman, mgr.): New York city Nov. 18-Dec. 25, Providence, R. I., 26-Jan. 1.
HEART OF ALASKA (Henry D. Carey, mgr.): Camden, N. J., 23-25.
HER DARK MARRIAGE MORN (W. F. Mann, prop.): Bellefontaine, O., 21, Tippecanoe City 22, St. Paris 23, Mechanicsburg 24, Springfield 25, Marysville 27, Upper Sandusky 28, Marion 29, Mt. Gilead 30, Galion 31.
HILLIARD, ROBERT (Frederick Thompson, mgr.): Boston, Mass., 13-Jan. 1.
HIS NAME ON THE DOOR (Lawrence Mulligan, mgr.): New York city Nov. 22—indefinite.
HODGE, WILLIAM (Liebler and Co., mgrs.): St. Louis, Mo., 19-25.
HOUSE OF A THOUSAND CANDLES (W. F. Gaskell, mgr.): Milwaukee, Wis., 19-25, St. Paul, Minn., 26-Jan. 1.
HOUSE OF A THOUSAND CANDLES (Geo. J. Elmore, mgr.): Ft. Smith, Ark., 21, South McAlester, Okla., 22, Muskogee 23, Tulsa 24, Enid 25, Guthrie 27, Oklahoma City 28, Denison, Tex., 29, Sulphur Springs 30, Waxahachie 31, Waco Jan. 1, Austin 2.
HUMAN HEARTS (Eastern: J. A. Nankeville, mgr.): Norristown, Pa., 25, Downington 27, Chester 28, Vineland, N. J., 29, Salem 30, Coatesville, Pa., 31, York Jan. 1.
HUMAN HEARTS (Southern: W. F. Nankeville, mgr.): Waco, Tex., 21, Hillsboro 22, Decatur 23, Bowie 24, Wichita Falls 25, Gainesville 27, Denison 28, McKinney 29, Paris 30, Greenville 31.
IN OLD KENTUCKY (A. W. Dingsll, mgr.): St. Joseph, Mo., 25.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Jersey City, N. J., 20-25, Philadelphia, Pa., 27-Jan. 1.
IN WYOMING (H. E. Pierce, mgr.): Corvallis, Ore., 21, Albany 22, Salem 23, Eugene 25, Grant's Pass 27, Medford 28, Ashland 29, Dunsmuir, Cal., 30, San Jose Jan. 1, Stockton 2.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—indefinite.
ISRAEL (Charles Frohman, mgr.): New York city Oct. 25-Dec. 25.
JAMES, LOUIS (Branch O'Brien, mgr.): Denver, Colo., 20-25, Victor 27, Colorado Springs 28, Boulder 29, Ft. Collins 30, Greeley 31, Cheyenne, Wyo., Jan. 1.
KENDALL, EZRA (Liebler and Co., mgrs.): Eugene, Ore., 21, Chico, Cal., 23, Sacramento 25, San Francisco 26-Jan. 8.
KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Kanawha, Ia., 21, Goodell 22, Dumont 23, Greene 24, Allison 25.
KIDNAPPED FOR A MILLION (Western: E. H. Perry, mgr.): Arapahoe, Neb., 21, Orleans 22, Minden 23, Lexington 24, Gothenburg 25, North Platte 27, Cozad 28, Gibbon 29, Wood River 30.
KING OF BIGAMISTS (A. H. Woods, mgr.): Brooklyn, N. Y., 20-Jan. 1.
LACKAYE, WILTON (Liebler and Co., mgrs.): Boston, Mass., 20-Jan. 1.
LENA RIVERS (Coast: Barton and Wignell, mgrs.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
LENA RIVERS (Central: F. W. McIntosh, mgr.): Pittsburg, Kan., 25.
LILY, THE (David Belasco, mgr.): New York city Dec. 25—indefinite.
LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Chicago, Ill., 12-24, Milwaukee, Wis., 26-Jan. 1.
LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Tulsa, Okla., 23, Enid 26, Wichita, Ia., 27, Cherokee 28, Perry 29, Pawnee, Okla., 30, Shawnee 31, Oklahoma City Jan. 1.
LITTLE BROTHER OF THE RICH (Liebler and Co., mgrs.): Chicago, Ill., 6-25, New York city Dec. 27—indefinite.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Oakland, Cal., 20-26, San Jose 27-29, Stockton 30-Jan. 1.
LOST TRAIL (Willis Amusement Co., mgrs.): Syracuse, N. Y., 20-22, Rochester 23-25.
MADAME X (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—indefinite.
MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Vancouver, B. C., 21, 22, Westminster 23, Bellingham, Wash., 24, Everett 25, Seattle 26-Jan. 1.
MAN ON THE BOX (Truesdale Bros., mgrs.): Macon, Mo., 21, Kirksville 22, Hannibal 25, Alton, Ill., 26, Moberly, Mo., 27, Mexico 28, Jefferson City Jan. 1.
MANNERING, MARY (The Shuberts, mgrs.): Minneapolis, Minn., 19-25.
MARRIED IN HASTE (W. F. Mann, prop.): Marietta, O., 25, Woodfield 27, Cambridge 28, Barnesville 29, Steubenville 30, Salineville 31.
MEADOWBROOK FARM (W. F. Mann, prop.): Ft. Baines, Ga., 21, Abbeville, Ala., 22, Dothan 23, Bainbridge, Ga., 24, Tallahassee, Fla., 25, Thomasville, Ga., 27, Moultrie 28, Quitman 29, Jasper, Fla., 30, Lake City 31.
MELVILLE, ROSE (J. R. Stirling, mgr.): Denver, Colo., 19-25, Salt Lake City, U., 27-Jan. 1.
MISSOURI GIRL (Joe Rith, mgr.): Lexington, Tex., 21, Bastrop 22, Elgin 23, Marble Falls 24, Llano 25, Lampasas 27, Killeen 28, Goldthwaite 29, Coleman 30, Ballinger 31, San Angelo Jan. 1.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Indianapolis, Ind., 20-25.
NAZIMOVA, MME. ALLA (The Shuberts, mgrs.): Kansas City, Mo., 19-25.
NETHERSOLE, OLGA (Wallace Munro, mgr.): Tucson, Ariz., 21, Prescott 23, Phoenix 25, Redlands, Cal., 25, Los Angeles 27-Jan. 1.
NEXT OF KIN (Henry B. Harris, mgr.): Chicago, Ill., 6-25, New York city 27—indefinite.
O'HARA, FISKE (Al. McLean, mgr.): Brooklyn, N. Y., 20-25, New Haven, Conn., 27, 28, Hartford 29, 30, Clinton, Mass., 31, Springfield Jan. 1.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Philadelphia, Pa., 20-Jan. 1.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Gallatin, Mo., 21, Princeton 22, Cameron 23, Chillicothe 24, Trenton 25, Unionville 27, Milan 28, Macon 29, Moberly 30, Mexico 31, Jefferson City Jan. 1.
OLIVER TWIST (Lewis Morrison, mgr.): Chicago, Ill., 20-Jan.
ON THE QUIET (Lew Fields, mgr.): New York city Dec. 6—indefinite.
ONE NIGHT STAND (Lew Fields, mgr.): Boston, Mass., 20-25, Providence, R. I., 27-Jan. 1.
OUTCAST (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
OUTCAST (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
OUTCAST (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PAID IN FULL (Eastern: Wm. A. Brady, mgr.): Boston, Mass., 20-25, Providence, R. I., 27-29, Worcester, Mass., 30-Jan. 1.
PAID IN FULL (Western: Wm. A. Brady, mgr.): Chicago, Ill., 12-25, Milwaukee, Wis., 26-Jan. 1.
PAID IN FULL (Coast: Wm. A. Brady, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PAID IN FULL (Central: Wm. A. Brady, mgr.): Pittsburg, Kan., 25.
PAID IN FULL (Southern: Wm. A. Brady, mgr.): Ft. Worth, Tex., 21, Dallas 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PAINTED VEIL (Liebler and Co., mgrs.): Boston, Mass., 20-Jan.
PARSIFAL (Heinrich Conried, mgr.): New York city Dec. 24—indefinite.
PAYNE, JOHN HOWARD (Lew Fields, mgr.): New York city Nov. 15—indefinite.
PEARL OF THE ARMY (Eastern: Jos. Hart, mgr.): Bangor, Me., 21, Rockland 22, Lewiston 23, Portland 24, 25, Manchester, N. H., 27, Concord 28, Nashua 29, Lowell, Mass., 30, Lawrence 31, Haverhill Jan. 1.
PEARL OF THE ARMY (Western: Jos. Hart, mgr.): Ft. Dodge, Ia., 21, Webster City 22, Marshalltown 23, Cedar Rapids 24, Clinton 25, Rock Island, Ill., 26, Galesburg 27, Monmouth 28, Burlington, Ia., 29, Ottumwa 30, Centerville 31, Chariton Jan. 1.
PEARL OF THE ARMY (Southern: Jos. Hart, mgr.): Ft. Worth, Tex., 21, Dallas 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PEARL OF THE ARMY (Coast: Jos. Hart, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PEARL OF THE ARMY (Central: Jos. Hart, mgr.): Pittsburg, Kan., 25.
PEG O' THE RING (Fraser and Bunce, mgrs.): Chicago, Ill., 20-Jan.
PETTICOAT PILOT (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PETTICOAT PILOT (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PETTICOAT PILOT (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PHILOSOPHER'S HONEYMOON (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PHILOSOPHER'S HONEYMOON (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PHILOSOPHER'S HONEYMOON (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PIDGIN ISLAND (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PIDGIN ISLAND (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PIDGIN ISLAND (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PIDGIN ISLAND (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PIDGIN ISLAND (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS CHIC (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS CHIC (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS CHIC (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS CHIC (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS CHIC (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS OF PATCHES (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS OF PATCHES (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS OF PATCHES (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS OF PATCHES (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS OF PATCHES (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS PAT (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS PAT (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS PAT (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS PAT (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS PAT (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS PRETTYPLUMES (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS PRETTYPLUMES (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS PRETTYPLUMES (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS PRETTYPLUMES (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS PRETTYPLUMES (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS TOODLES (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS TOODLES (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS TOODLES (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS TOODLES (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS TOODLES (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS VIVIAN (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS VIVIAN (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS VIVIAN (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS VIVIAN (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS VIVIAN (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS WALLYBY (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS WALLYBY (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS WALLYBY (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS WALLYBY (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS WALLYBY (Central: Wm. Wamsher, mgr.): Pittsburg, Kan., 25.
PRINCESS WINSOME (Eastern: Wm. Wamsher, mgr.): Bancroft, Ida., 21, Preston 22.
PRINCESS WINSOME (Western: Wm. Wamsher, mgr.): Ogden, Utah, 21, Salt Lake City 22-25, Grand Junction, Colo., 27, Montrose 28, Ouray 29, Durango 30, Silverton 31, Farmington Jan. 1.
PRINCESS WINSOME (Southern: Wm. Wamsher, mgr.): Ft. Worth, Tex., 21, Cleburne 22, Waco 23, Austin 24, Temple 25, Houston 26, 27, Galveston 28, 29, Beaumont 30, Orange 31, Lake Charles, La., Jan. 1.
PRINCESS WINSOME (Coast: Wm. Wamsher, mgr.): Los Angeles, Cal., 20-25, San Diego 26, 27, Riverside 28, San Bernardino 29, 30, Phoenix, Ariz., 31.
PRINCESS WINSOME (Central: Wm. Wamsher, mgr.): Pitts

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good 23, Novinger 24, Kirksville 25, Bevier 28, Brookfield 29.

OLD HOMESTEAD (Frank Thompson, mgr.): Newburgh, N. Y., 21, Kingston 22, Catskill 23, Gloversville 24, Oswego 25, Buffalo 27-Jan. 1.

OLE OLSON (A. H. Westfall, mgr.): Sioux City, Ia., 21, Mitchell, S. D., 22, Huron 23, Blunt 24, Pierre 25, Phillips 27, Rapid City 28, Sturgis 29, Lead 30, Belle Fourche 31, Deadwood Jan. 1.

ON THE SUWANEE RIVER (A. R. Warner, mgr.): Columbus, O., 23-25, Wheeling, W. Va., 27-29, Youngstown, O., 30-Jan. 1.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Boston, Mass., 27-Jan. 1.

PAID IN FULL (Coast: Wagenhals and Kemper, mgrs.): Galveston, Tex., 21.

PAID IN FULL (Eastern: Wagenhals and Kemper, mgrs.): Baltimore, Md., 20-25.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Chicago, Ill., 19-Jan. 8.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Ft. Plains, N. Y., 21, Dolgeville 22, St. Johnsville 23, Gloversville 24, Little Falls 25, Cobleskill 27, Cooperstown 28, Walton 29, Susquehanna, Pa., 30, Hawley 31, Hazleton Jan. 1.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Winfield, Kan., 25, Arkansas City 27.

PERKINS, CHIC (Frank G. King, mgr.): Dunlap, Ia., 20, 21, Vail 22, 23, Denison 24, 25, Grand Junction 27, 28, Smithland 29, Schleswig 30.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): St. Paul, Minn., 19-25, Minneapolis 26-Jan. 1.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Decatur, Ill., 21, Terre Haute, Ind., 22, Indianapolis 23-25, Louisville, Ky., 27-29, Muncie, Ind., 30, Ft. Wayne 31, So. Bend Jan. 1.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Eufaula, Ala., 22, Troy 23, Selma 24, Anniston 25, Tuscaloosa 27, Gadsden 28, Huntsville 29, Decatur 30, Columbia, Tenn., 31, Bowling Green, Ky., Jan. 1.

POYNTER, BEULAH (Burton Nixon, mgr.): Louisville, Ky., 19-25.

QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Kansas City, Mo., 19-25, Omaha, Neb., 26, 27, Des Moines, Ia., 30-Jan. 1.

RIGHT OF WAY (Fred Block, mgr.): San Antonio, Tex., 21, Waco 22, Dallas 24, 25, Ft. Worth 27.

RIVER PIRATES (A. H. Woods, mgr.): Cincinnati, O., 19-25, Louisville, Ky., 26-Jan. 1.

ROBERTS, THEODORE (Klaw and Erlanger, mgrs.): Milwaukee, Wis., 19-22, Madison 24, Dubuque, Ia., 25.

ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Cincinnati, O., 19-25, Detroit, Mich., 27-Jan. 1.

ROBSON, MAY (L. S. Sire, mgr.): Newport, Vt., 21, Sherbrook, Can., 22, Quebec 23-25, Montreal 27-Jan. 1.

ROUND UP (Klaw and Erlanger, mgrs.): St. Louis, Mo., 19-25.

ROYAL SLAVE (George H. Bubb, mgr.): Wood River, Neb., 21, Osceola 22, Bellwood 23, Ulysses 24, York 25, Seward 27, Exeter 28, Sutton 29, Clay Center 30, Edgar 31.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Philadelphia, Pa., 23-Jan. 8.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Buffalo, N. Y., 20-25, Brooklyn 27-Jan. 1.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.

SHEA, THOMAS E. (A. H. Woods, mgr.): Pittsburgh, Pa., 20-25, Brooklyn, N. Y., 27-Jan. 1.

SKINNER, OTIS (Townsend Walsh, mgr.): New York city 27-Jan. 1.

SPOONER, CECIL (Charles A. Blaney Amusement Co., mgrs.): Richmond, Va., 26-Jan. 1.

SQUAW MAN (Liebler and Co., mgrs.): New Orleans, La., 19-25, Mobile, Ala., 27-29.

ST. ELMO (Eastern: Vaughan Glaser, mgr.): Providence, R. I., 20-25.

ST. ELMO (Central: Vaughan Glaser, mgr.): Port Huron, Mich., 21, Saginaw 22, 23, Bay City 25, Muskegon 27, Kalamazoo 28, Battle Creek 29, Elkhart, Ind., 30, Goshen 31, So. Bend Jan. 1.

ST. ELMO (Southern: Vaughan Glaser, mgr.): Minneapolis, Minn., 19-25, Omaha, Neb., 30-Jan. 1.

STAHL, ROSE (Henry B. Harris, mgr.): Nashville, Tenn., 20, 21, Lexington, Ky., 22, Evansville, Ind., 23, 24, Springfield, O., 25, St. Louis, Mo., 26-Jan. 1.

STARR, FRANCES (David Belasco, mgr.): Providence R. I., 20-22, Springfield, Mass., 23, Hartford, Conn., 24, New Haven 25, New York city 27-Jan. 1.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Baltimore, Md., 20-25.

TALIAFERRO, EDITH (Frederic Thompson, mgr.): Buffalo, N. Y., 20-25.

TALIAFERRO, MABEL (Frederic Thompson, mgr.): New York city Oct. 19-Dec. 25.

TEMPEST AND SUNSHINE (Central: W. F. Mann, prop.): Cadillac, Mich., 25, Big Rapids 27, Manistee 28, Traverse City 29, Pellston 30, St. Ignace 31.

TEMPEST AND SUNSHINE (Eastern: W. F. Mann, prop.): Huntingdon, Pa., 21, Lewistown 22, Phillipsburg 23, Curwensville 24, Du Bois 25, Brookville 27, Brockwayville 28, Punxsutawney 29, Blairville 30, Vandergrift 31.

TEMPEST AND SUNSHINE (Southern: W. F. Mann, prop.): Opelousas, La., 21, Lafayette 22, St. Martinville 23, Jennings 24, Crowley 25, New Iberia 26, Abbeville 27, Patterson 29, Morgan City 30, Houma 31.

TEMPEST AND SUNSHINE (Western: W. F. Mann, prop.): Brigham, U., 21, Malad City, Ida., 22, Preston 23, Franklin 24.

THESE ARE MY PEOPLE (Liebler and Co., mgrs.): Chicago, Ill., Nov. 28—indefinite.

THIEF (Eastern: Charles Frohman, mgr.): Mahanoy City, Pa., 25, Freeland 27, Danville 28, Williamsport 29, Sunbury 30, Carlisle 31.

THIEF (Special: Charles Frohman, mgr.): Troy, N. Y., 25, Toronto, Ont., 27-Jan. 1.

THIEF, THE (Western: Charles Frohman, mgr.): Sioux City, Ia., 25, Yankton, S. D., 27, Mitchell 28, Sioux Falls 29, Mankato, Minn., 30, Duluth 31.

THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Dayton, O., 20, 21, Springfield 22, 23, Toledo 24, 25, Detroit, Mich., 27-Jan. 1.

THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Butte, Mont., 19-21, Great Falls 22, Helena 23, Livingston 24, Billings 25, Miles City 27, Dickinson, N. D., 28, Bismarck 29, Fargo 31, Grand Forks Jan. 1.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Newburg, N. Y., 25, Poughkeepsie 27, Kingston 28, Gloversville 29, Amsterdam 30, Rome 31, Oswego Jan. 1.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Lynchburg, Va., 25, Parkersburg, W. Va., 27, Zanesville, O., 28, Wheeling, W. Va., 29, Youngstown, O., 30, New Castle, Pa., 31.

TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): New York city 20-25, Washington, D. C., 27-Jan. 1.

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TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Boise, Ida., 21, Ogden, U., 22, Salt Lake City 23-25, Denver, Colo., 27-Jan. 1.

TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Scranton, Pa., 25, Honesdale 27, Carbondale 28, Pittston 29, Wilkes-Barre 30, Pottsville 31, Reading Jan. 1.

TURNER, WILLIAM H. (Chas. K. Blaney Amusement Co., mgrs.): Buffalo, N. Y., 19-25, Rochester 27-29, Syracuse 30-Jan. 1.

TWO MARRIED MEN (Maxwell and Harper, mgrs.): Charleston, W. Va., 21, Hinton 22, Richmond, Va., 24, 25.

UNCLE JOSH PERKINS (Frank Hall, prop.): Peru, U., Jan. 1.

UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Danville, Ill., 21, Lafayette, Ind., 25, Charleston, Ill., 27, Mattoon 28, Jacksonville 29, St. Charles, Mo., 30, Jefferson City 31, Springfield Jan. 1, Webb City 2.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Ypsilanti, Mich., 21, Leamington, Ont., 22, Chatham 23, St. Thomas 24, 25, London 27, Woodstock 28, Stratford 29, Guelph 30.

UNCLE ZEKE (Talmage Crawford, mgr.): Hodgenville, Ky., 22, Glasgow 23, Gallatin, Tenn., 25.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Auburn, N. Y., 25, Batavia 27, Lockport 28, Batavia 29, Perry 30, Elmira 31, Scranton, Pa., Jan. 1.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Omaha, Neb., 19-22, Grand Island 23, Cheyenne, Wyo., 25, Denver, Colo., 26-Jan. 1.

VOLUNTEER ORGANIST: Kingston, Ont., 23.

WALSH, BLANCHE (A. H. Woods, mgr.): St. Paul, Minn., 19-22, Minneapolis 23-25, Superior, Wis., 26, Duluth, Minn., 27, 28, Grand Forks, N. D., 30, Winnipeg, Man., 31.

WALTER WILMER (Monte Thompson, mgr.): Middletown, Conn., 25, Bridgeport 27, New Britain 28, Waterbury 29, Danbury 30, Fishkill, N. Y., 31.

WARD, FANNIE (Klaw and Erlanger, mgrs.): Boston, Mass., 19-25.

WARFIELD, DAVID (David Belasco, mgr.): Los Angeles, Cal., 20-25, San Francisco 27-Jan. 8.

'WAY DOWN EAST (Brady and Grismer, mgrs.): Topeka, Kan., 25.

WELFORD, DALLAS (The Shuberts, mgrs.): Denver, Colo., 19-25.

WHITESIDE, WALKER (Liebler and Co., mgrs.): New York city Sept. 6—indefinite.

WHITE SQUAW (John F. Sullivan, mgr.): Dubois, Pa., 21, Clearfield 22, St. Marys 23, Bradford 25, Jamestown, N. Y., 27, Erie, Pa., 28, 29, Conneaut 30, Oil City 31, Franklin Jan. 1.

WILDFIRE (Harry Doel Parker, mgr.): Peoria, Ill., 19-22, Springfield 23-25, Quincy 26, Des Moines, Ia., 27, Omaha, Neb., 28, 29, Lincoln 30, Fremont 31, No. Platte Jan. 1.

WILLIAMS, HATTIE (Charles Frohman, mgr.): Worcester, Mass., 25, Buffalo, N. Y., 26-Jan. 1.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Chattanooga, Tenn., 25, Knoxville 27, Bristol 28, Roanoke, Va., 29, Richmond 30, Newport News 31, Norfolk Jan. 1.

WILSON, FRANCIS (Chas. Frohman, mgr.): Syracuse, N. Y., 25, New York city 27—indefinite.

WINDECKER, THE GREAT (W. F. Mann, prop.): Bradford, Ill., 21, Wyoming 22, Aledo 23, Cambridge 24, Moline 25, Muscatine, Ia., 26, Washington 27, Batavia 28, Hillsboro 29, Birmingham 30, Eldon 31.

WOLF, THE (Harry Dull, mgr.): New York city 20-25.

WORKINGMAN'S WIFE (A. H. Woods, mgr.): Plainfield, N. J., 25, Holyoke, Mass., 27-29, Springfield 30-Jan. 1.

WYOMING GIRL (Le Roy and Daum, mgrs.): Grand Forks, N. Dak., 21, Tolley 22, Kenmore 23, Columbus 24, Crosby 25, Flaxton 27, Minot 28, Velva 29, Balfour 30, Anamoose 31.

YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Montreal, P. Q., 20-25, Buffalo, N. Y., 27-Jan. 1.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.

ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ARVINE-RENTON: Memphis, Tenn., Dec. 25—indefinite.

ATHON: Portland, Ore.—indefinite.

AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

BALDWIN-MELVILLE: Jacksonville, Fla., Nov. 2—indefinite.

BAYONNE (W. E. Nealand, mgr.): Bayonne, N. J., Dec. 6—indefinite.

BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU (David R. Buffington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.

BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

COLONIAL (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—indefinite.

COLUMBIA (C. E. Kessnick, mgr.): Columbia, S. C.—indefinite.

CONNESS AND EDWARDS: Stapleton, S. I.—indefinite.

CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.

CRESCENT (Frank Carpenter, mgr.): White Plains, N. Y.—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.

D'ORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—indefinite.

EMPIRE (Guy Woodward, mgr.): Dallas, Tex.—indefinite.

FORBES-McALLISTER: Brooklyn, N. Y., Aug. 28—indefinite.

FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.

FOREPAUGH: Cincinnati, O.—indefinite.

FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.

FRENCH: Montreal, P. Q., Sept. 27—indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.

FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.

GERMAN: Milwaukee, Wis., Sept. 19—indefinite.

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GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GRAND: Salt Lake City, U.—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HERBERT (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgardt and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KEITH: Cleveland, O., Dec. 13—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
MARKS, MAY A. BELL (R. W. Marks, mgr.): Ottawa, Ont.—indefinite.
MARLOWE: Boise City, Ida.—indefinite.
MARTIN (Geo. E. Cochrane, mgr.): Kansas City, Kan.—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MORRIS-THURSTON: Bay City, Mich.—indefinite.
NATIONAL (Paul Casseneuve, mgr.): Montreal, P. Q.—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): Minneapolis, Minn., Sept. 20—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city, Nov. 9—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAIGE, MABEL: Birmingham, Ala., Sept. 27—indefinite.
PAYTON (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
ROBINSON: Springfield, O., Nov. 22—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SNOW, MORTIMER: Troy, N. Y., Sept. 4—indefinite.
SPOONER, EDNA MAY (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—indefinite.
THAHERN (Al. Trahern, mgr.): San Antonio, Tex., Nov. 14—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WALLACE, HOPE (D. Otto Hitner, mgr.): Ottumwa, Ia.—indefinite.
WICHITA (Louis Dean, mgr.): Wichita, Kan., Nov. 30—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

REPERTOIRE COMPANIES.

AMSDEN STOCK: Laporte, Ind., 23-25, Elwood 30-Jan. 1.
AVERY STRONG (Monte Thompson, mgr.): Keene, N. H., 25-29.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Gloucester, Mass., 26-Jan. 1.
BOULTON, EMMA (H. S. Rosly, mgr.): Carthage, Mo., 20-25.
BRETON-RUNKEL STOCK: Charlottesville, Va., 20-25.
BROWN, KIRK (J. T. Macauley, mgr.): Erie, Pa., 20-Jan. 1.
CARROLL COMEDY (Ion Carroll, mgr.): Holden, W. Va., 20-25.
CASH, BURLEIGH: Hartford City, Ind., 20-25.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Washington, Pa., 19-25. Meadville 27-Jan. 1.
CHICAGO STOCK (Chas. H. Rossman, mgr.): Amsterdam, N. Y., 19-31.
CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Altoona, Pa., 20-25, Allentown 27-Jan. 1.
CRAIG STOCK (Peter Craig, mgr.): Portland, Me., 19-25, Bangor 27-Jan. 1.
DE LACY, LEIGH (Monte Thompson, mgr.): Salem, Mass., 25-Jan. 1.
EWING, GERTRUDE (W. N. Smith, mgr.): Seguin, Tex., 20-22, Gonzales 23-25, Yoakum 27-29, Hallettsville 30-Jan. 1, Yorktown 2.
GRAHAME, FERDINAND: Cumberland, Md., 20-25.
GRAYCE, HELEN (N. Appell, mgr.): New Bedford, Mass., 26-Jan. 1.
GUY STOCK (G. Carlton Guy, mgr.): Michigan City, Ind., 26-Jan. 1.
HALL, DON C.: Cincinnati, O., Dec. 5-Feb. 5.
HARCOURT COMEDY (Charles K. Harris, mgr.): Taylorville, Ill., 19-25, Alton 26-Jan. 1.
HARDER-HALL STOCK (Eugene Hall, mgr.): Easton, Pa., 19-25.
HARVEY STOCK (Southern): L. A. Emmert, mgr.): Logansport, Ind., 20-25, Kokomo 27-Jan. 1.
HARVEY STOCK (J. S. Garside, mgr.): Cedar Rapids, Ia., 19-24.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Waukegan, Ill., 19-25, Hammond, Ind., 27-Jan. 1.
HICKMAN-BESSEY (Eastern: Jack Bessey, mgr.): Eau Claire, Wis., 20-Jan. 2.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Belleville, Kan., 20-25.
HIMMELEIN'S IMPERIAL STOCK (L. A. Earle, mgr.): Sandusky, O., 12-24, Jackson, Mich., 25-Jan. 1.
HUTTON-BAILEY STOCK: Hinton, W. Va., 20-25.
JORDAN DRAMATIC (H. H. Whittier, mgr.): Lorain, O., Dec. 13—indefinite.
KEITH STOCK (Cato S. Keith, mgr.): Piqua, O., 20-25.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 26—indefinite.
KEYSTONE DRAMATIC (Max C. Arnold, mgr.): Gloversville, N. Y., 20-25, Johnstown, Pa., 27-29.
LA PORTE, MAE: New Castle, Pa., 20-25, Sharon 27-Jan. 1.
LONG STOCK (Frank E. Long, mgr.): Brainerd, Minn., 27-Jan. 1.
LORCH, THEODORE (Fritz E. Boone, mgr.): Dalhart, Tex., 20-27.
MAHER, PHIL (Leslie E. Smith, mgr.): Binghamton, N. Y., 25-Jan. 1.
MARKS, TOM (Tom Marks, mgr.): Guelph, Ont., 20-25.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Elgin, Ill., 20-25, Kenosha, Wis., 27-Jan. 1.
MINELLI BROTHERS: Chillicothe, O., 20-25.
MOREY STOCK (Western: Le Comte and Fleshter, mgrs.): Cherokee, Okla., 20-25, Elk City 27-Jan. 1.
MURRAY AND MACKEY (John J. Murray, mgr.): Poughkeepsie, N. Y., 20-25.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Brockton, Mass., 27-Jan. 1.
ORPHEUM STOCK (Edward Doyle, mgr.): Huntington, Ind., 20-Jan. 1.
PARTELLO STOCK (Ed. R. Moore, mgr.): Stratford, Ont., 20-25.
PARTELLO STOCK (W. A. Partello, mgr.): Cumberland, Md., 20-25.
PICKETTS, FOUR (Willis Pickett, mgr.): Rockingham, N. C., 20-23, Monroe 24, 25, Wilmington 26-Jan. 1.
RENO STOCK (D. Reno, mgr.): Moberly, Mo., 20-25.
ROSAR-MASON STOCK (P. C. Rosar, mgr.): Battle Creek, Mich., 13-25.
SIGHTS STOCK (J. W. Sights, mgr.): Aneta, N. D., 20-25, Finley 27-29, McVille 30-Jan. 1.
TAYLOR, ALBERT: Tyler, Tex., 20, 21, Jacksonville 22, 23, Palestine 24-28, Rusk 29, 30.
TAYLOR STOCK (H. W. Taylor, mgr.): Carbondale, Pa., 20-25, Middletown, N. Y., 26-Jan. 1.
TURNER, CLARA (Ira W. Jackson, mgr.): Manchester, N. H., 19-25, Lewiston, Me., 27-Jan. 1.
VAN DYKE AND EATON (F. Mack, mgr.): Chicago, Ill.—indefinite.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 3-March 26.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WHITESIDE-STRAUSS STOCK (Will H. Strauss, mgr.): Pittsfield, Mass., 26-Jan. 1.
WHYTHE DRAMATIC (Chas. F. Whythe, mgr.): Chelsea, Okla., 20-22, Nowata 23-28.
YALE STOCK (Monte Thompson, mgr.): Newburyport, Mass., 20-22, Plymouth 23-25.

OPERA AND MUSICAL COMEDY.

ALASKAN (Wm. P. Cullen, mgr.): Seattle, Wash., 19-22, Everett 23, New Westminster, B. C., 24, Vancouver 25, Bellingham, Wash., 26, Portland, Ore., 27-29, Pendleton 30, Baker City 31, Boise, Ida., Jan. 1.
AMERICAN IDEA (Cohan and Harris, mgrs.): St. Paul, Minn., 30-Jan. 1.
ARCADIANS, THE (Charles Frohman, mgr.): Philadelphia, Pa., 27-Jan. 8.
BEGGAR PRINCE (W. C. Downs, mgr.): Vicksburg, Miss., 21, Yazoo City 22, Natchez 23, Jackson 24, Hattiesburg 25.
BERNARD, SAM (The Shuberts, mgrs.): New York city Sept. 27-Jan. 1.
BLACK PATTI (R. Voelckel, mgr.): Birmingham, Ala., 21, Talladega 22, Tuscaloosa 23, Meridian, Miss., 24, Demopolis, Ala., 25, Selma 27, Montgomery 28, Opelika 29, Columbus, Ga., 30, Albany 31, Quincy, Fla., Jan. 1.
BOSTON GRAND OPERA (Henry Russell, director): Pittsburgh, Pa., Jan. 3-8.
BOSTON OPERA (Henry Russell, director): Boston, Mass., Nov. 8—indefinite.
BREEZY TIME (John R. Andrews, mgr.): Flat River, Mo., 21, Bonne Terre 22, Fredericktown 23, Desloge 24, St. Genevieve 25, St. Marys 26, Cape Girardeau 27, Charleston 28, Dexter 29, Malden 30, Campbell 31.
BRIGHT EYES (Joseph M. Gaites, mgr.): Philadelphia, Pa., 13-25, Boston, Mass., 27-Jan. 1.
BROWN OF HARVARD (S. Y. King, mgr.): Waterbury, Conn., 25.
BUSTER BROWN (Eastern: A. E. Denman, mgr.): Washington, D. C., 20-25.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Minneapolis, Minn., 19-22, St. Paul 23-25.
CANDY KID (Kilroy and Britton, mgrs.): St. Joseph, Mo., 21, 22.
CANDY SHOP (Chas. Dillingham, mgr.): Syracuse, N. Y., 31.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Cincinnati, O., 19-25, Lexington, Ky., 27, Hamilton, O., 28, Springfield 29, Mansfield 30, Toledo 31-Jan. 1.
CAT AND THE FIDDLE (Charles A. Seilon, mgr.): Clarksville, Tex., 21, Texarkana 22, Marshall 23, Hot Springs, Ark., 24, Pine Bluff 25, McAlester, Okla., 27, Muskogee 28, Tulsa 29, Vinita 30, Webb City, Mo., 31, Springfield Jan. 1, Pittsburg, Kan., 2.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Portland, Ore., 19-21, Seattle, Wash., 23-25, Spokane 26-28.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Cincinnati, O., 19-25.
COMMENCEMENT DAYS (John Cort, mgr.): Portland, Ore., 23-25.
CUSHMAN'S MUSICAL COMEDY (Wm. C. Cushman, mgr.): Vincennes, Ind., 20-25.
DANIELS, FRANK (The Shuberts, mgrs.): New York city Nov. 8—indefinite.
DARE DEVIL DAN (W. F. Mann, prop.): Richmond, Va., 20-25.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Philadelphia, Pa., 13-Jan. 8.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
FIELDS, LEW (Lew Fields, mgr.): New York city Nov. 22—indefinite.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): St. Louis, Mo., 19-25.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FLOWER OF THE RANCH (Fred E. Le Comte, mgr.): Tuscaloosa, Ala., 21, Montgomery 22, Mobile 23, Gulfport, Miss., 24, Jackson 25, Yazoo City 27, Brookhaven 28, Natchez 29, Vicksburg 30, Monroe, La., 31, Shreveport Jan. 1.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Boston, Mass., 13-25.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): San Francisco, Cal., 19-25, San Jose 26, Monterey 28, Stockton 29, Fresno 30, Hanford 31.
FOY, EDDIE (The Shuberts, mgrs.): Chicago, Ill., 13-Jan. 1.
FRENCH GRAND OPERA (J. Layolle, mgr.): New Orleans, La., Oct. 26—indefinite.
GAY MUSICIAN (John P. Slocum, mgr.): Minneapolis, Minn., 19-25, Milwaukee, Wis., 26-Jan. 1.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): New York city Nov. 1—indefinite.
GIRL AT THE HELM (H. H. Frazee, prop.): Portland, Ore., 19-25, Pendleton 26, La Grande 27, Baker City 28, Weiser, Ida., 29, Boise 30, Pocatello 31, Ogden, U., Jan. 1.
GIRL QUESTION (Eastern: H. H. Frazee, prop.: David Seymour, mgr.): Dayton, O., 20-22, Wilmington 23, Urbana 24, Lima 25, Youngstown 27-29, Wheeling, W. Va., 30-Jan. 1.
GIRL QUESTION (Western: H. H. Frazee, prop.): Larned, Kan., 21, Hutchinson 22, Arkansas City 23, Anthony 24, Wichita 25, Guthrie, Okla., 26, Oklahoma City 27, El Reno 28, Wichita Falls, Tex., 29, Ft. Worth 30, Dallas Jan. 1.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Newton, Ia., 21, Stuart 22, Atlantic 23, Red Oak 24, Council Bluffs 25, 26, Columbus, Neb., 27, Norfolk 28, Sioux City, Ia., 29, Yankton, S. D., 30, Mitchell 31, Sioux Falls Jan. 1.
GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Petoskey, Mich., 21, Cheboygan 22, Alpena 23, Bay City 24, Port Huron 25, Saginaw 26, Flint 27.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): New York city Dec. 22—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Jackson, Miss., 21, Meridian 22, Selma, Ala., 23, Atlanta, Ga., 24-26, Columbus 27, Union Springs 28, Troy, Ala., 29, Montgomery 30, Mobile 31.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.

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GRAND OPERA (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov. 9—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Baltimore, Md., Nov. 12—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 9—indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): Pittsburgh, Pa., 20-25.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Detroit, Mich., 20-25, Chicago, Ill., 26-Feb. 5.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 17—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Duluth, Minn., 20-22, Superior, Wis., 23, Eau Claire 24, Madison 25, Kenosha 26, Freeport, Ill., 27, Elgin 28, Belvidere 29, Beloit, Wis., 30, Waukegan, Ill., 31, Racine, Wis., Jan. 1.
HOPPER, DE WOLF (Daniel V. Arthur, mgr.): Chicago, Ill., Nov. 21-Jan. 8.
HORITZ, JOE (Chas. C. Knapp, mgr.): Youngstown, O., 20-22, Akron 23-25.
HUNTLEY, G. P. (Charles Frohman, mgr.): South Bend, Ind., 25, Chicago, Ill., 26-Jan. 1.
IN PANAMA (Al. Rich Co., mgrs.): Nashville, Tenn., 20-25.
ISLE OF SPICE (F. A. Wade, prop.): Columbus Ga., 21, Americus 22, Eufala, Ala., 23, Montgomery 24, Mobile 25, Meridian, Miss., 27, Selma, Ala., 28, Tuscaloosa 29, Anniston 30, Rome, Ga., 31, Chattanooga, Tenn., Jan. 1.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Springfield, Mass., 25, New York city 27-Jan. 1.
JOLLY BACHELORS (Lew Fields, mgr.): Boston, Mass., 13-25.
JUVENILE BOSTONIANS (B. C. Lang, mgr.): Vermillion, Sask., Can., 21, Battleford 22, North Battleford 23, Prince Albert 25, Saskatoon 27, 28, Rosthern 29, Dundum 30, Hanley 31.
KING DODO (John Cort, mgr.): San Francisco, Cal., 12-24, Santa Rosa 25, Sacramento 26, 27, Oakland 28-Jan. 1, San Jose 2.
KING OF CADONIA (The Shuberts, mgrs.): Pittsburgh, Pa., 27-Jan. 1.
KING OF CADONIA (J. C. Williams, mgr.): Auckland, New Zealand, 27-Jan. 15, New Plymouth 17, 18, Harvera 19, Wanganui 20, 21, Palmerston 22-24, Hastings 25, Napier 26, 27, Masterton 28, Wellington 29-Feb. 19.
KISSING GIRL (Cort Theatre Co., mgrs.): Chicago, Ill., Oct. 25—indefinite.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Champaign, Ill., 21, Hoopeston 22, Lafayette, Ind., 23, Muncie 25, Chicago, Ill., 26-Jan. 1, Waukegan 2.
KNIGHT FOR A DAY (Ben Falk, mgr.): Americus, Ga., 27, Albany 28, Brunswick 29, Way Cross 30, Jacksonville, Fla., 31.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rorke, mgr.): Seattle, Wash., 20-25, Victoria, B. C., 27, Vancouver 28, 29, Bellingham, Wash., 30, Everett 31.
LITTLE JOHNNY JONES (Charles I. Crane, mgr.): Wichita Falls, Tex., 21, Amarillo 22, Dalhart 23, Trinidad, Colo., 24, Pueblo 25, Victor 26, Colorado Springs 27, Canon City 28, Salida 29, Leadville 30, Grand Junction 31, Provo, U., Jan. 1, Park City 2.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Chicago, Ill., 19-Jan. 1.
LOVE CURE (Henry W. Savage, mgr.): Washington, D. C., 20-25, Brooklyn, N. Y., 27-Jan. 1.
MA'S NEW HUSBAND (Harry Scott, mgr.): Fairmont, W. Va., 25, Morgantown 27, Mannington 28, Sistersville 30, St. Marys 31.
McFADDEN'S FLATS (Burton and Wiswell, mgrs.): Memphis, Tenn., 20-25, Knoxville 27-Jan. 1.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Louisville, Ky., 20-22, Milwaukee, Wis., 24-25.
MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Austin, Tex., 21, San Antonio 22, Houston 23, Galveston 24, Beaumont 25, New Orleans, La., 26-Jan. 1.
MERRY WIDOW (Western; Henry W. Savage, mgr.): Kansas City, Mo., 19-25, Omaha, Neb., 26-Jan. 1.
MIDNIGHT SONS (The Shuberts and Lew Fields, mgrs.): New York city May 22-Jan. 1.
MISS MOLLY MAY (Alfred E. Aarons, mgr.): Boston, Mass., 13-25.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Philadelphia, Pa., Nov. 29-25.
MOORE, VICTOR (Cohan and Harris, mgrs.): Omaha, Neb., 24, 25.
NATIONAL GRAND OPERA: Cleveland, O., 20-25.
NEW HUMPTY DUMPTY (L. D. Ellsworth, mgr.): Akron, Ia., 22, Canton, S. D., 23, Sioux Falls 25, Rock Rapids, Ia., 27, Lennox, S. D., 28, Kimball 30, Mitchell Jan. 1.
NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Detroit, Mich., 20-25.
OPERA COMIQUE (Oscar Hammerstein, mgr.): Montreal, P. Q., 13-Jan. 1.
OTT'S COMEDIANS (Phil Ott, mgr.): Lewiston, Me., 20-23.
PARSIFAL: Pensacola, Fla., 25, Columbus, Ga., 31.
POWELL AND COHEN'S MUSICAL COMEDY (L. Kent Powell, mgr.): Centralia, Ill., 20-25, Collinsville 26, Marshall 27-29, Vincennes, Ind., 30-Jan. 1.
PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): Terre Haute, Ind., 25, 26, Clinton, Ia., 30, Dubuque 31.
RAYS, THE (Stair and Nicolai, mgrs.): Norfolk, Va., 20-25, Washington, D. C., 27-Jan. 1.
RED MILL, (H. B. Emery, mgr.): Atlanta, Ga., 20, 21, Athens 22, Macon 23, Anniston, Ala., 24, Birmingham 25, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, Hattiesburg, Miss., 30, Tuscaloosa, Ala., 31.
RING, BLANCHE (Lew Fields, mgr.): Milwaukee, Wis., 19-25.
ROSE OF ALGERIA (Lew Fields, mgr.): Buffalo, N. Y., 23-25.
ROYAL CHEF (F. A. Wade, mgr.): Americus, Ga., 21, Albany 22, Thomasville 23, Jacksonville, Fla., 24, St. Augustine 25, Way Cross, Ga., 27, Brunswick 28, Savannah 29, Augusta 30, Charleston, S. C., 31, Columbia Jan. 1.
ROYAL COMIC OPERA (Charles Van Dyne, mgr.): Glens Falls, N. Y., 9-Jan. 1.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): San Francisco, Cal., 12-25, Oakland 27, Stockton 28, Sacramento 29, Salt Lake City, U., 31.
SCHOOL DAYS (Stair and Havlin, mgrs.): St. Louis, Mo., 26-Jan. 1.
SHOW GIRL (B. C. Whitney, mgr.): Philadelphia, Pa., 20-25.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Montgomery, Ala., 25.
SMART SET (Barton and Wiswell, mgrs.): Detroit, Mich., 19-25, Chicago, Ill., 26-Jan. 1.
SOUL KISS (Western; Mittenthal Bros. Amusement Co., mgrs.): Bellingham, Wash., 20, 21, Jan. 1.
SUNNY SIDE OF BROADWAY (Boyle Woolfolk, prop.): Akron, O., 20-22, Toledo 23-25, Dayton 27-29.
SUNNY SOUTH (J. C. Rockwell, mgr.): Oneonta, N. Y., 21, Walton 22, Delhi 23, Liberty 24, Middletown 25, Ellenville 27, Goshen 28, Walden 29, New Paltz 30, Newburgh 31, Fishkill Jan. 1.
SUPERBA (Edwin Warner, mgr.): Wheeling, W. Va., 20-25, Pittsburgh, Pa., 27-Jan. 1.
THEY LOVED A LASSIE (B. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Brooklyn, N. Y., 20-25.
THREE TWINS (Central; Joseph M. Gaites, mgr.): McKeesport, Pa., 21, Connellsville 22, Fairmont, W. Va., 23, Clarksburg 24.
THREE TWINS (Joseph M. Gaites, mgr.): San Diego, Cal., 25, Prescott, Ariz., 27, Phoenix 28, Tucson 29, Bisbee 30, Douglas 31, El Paso, Tex., Jan. 12.
TIME, THE PLACE AND THE GIRL (Eastern; H. H. Frazee, prop.): Peterboro, Ont., 21, Belleville 22, Kingston 23, Brockville 24, Ottawa 25, Montreal, P. Q., 27-Jan. 1.
TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): Sulphur Springs, Tex., 21, Dallas 22, 23, McKinney 24, Ft. Worth 25, Shreveport, La., 26, Greenville, Tex., 27, Paris 28, Texarkana, Ark., 29, Hot Springs 30, Pine Bluff 31, Little Rock Jan. 1.
TOP O' TH' WORLD (J. M. Allison, mgr.): Los Angeles, Cal., 20-25.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4 indefinite.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Wynne, Ark., 21, Paragould 22, Walnut Ridge 23, Newport 24, Batesville 25, Hot Springs 26, Arkadelphia 27.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Youngstown, O., 25, Zanesville 27, Newark 28, Louisville, Ky., Jan. 1.
VIENNESE OPERA (Emil Beria, mgr.): Chicago, Ill., Nov. 21—indefinite.
WARD AND VOKES (Stair and Nicolai, mgrs.): Birmingham, Ala., 20-25, New Orleans, La., 26-Jan. 1.
WEBER'S, JOE, TRAVESTY (Joe Weber, mgr.): Washington, D. C., 20-25.
WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Philadelphia, Pa., 13-25.
WINNING MISS: Lansing, Mich., 21.
WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Parkersburg, W. Va., 25, Clarksburg 27, Weston 28, Grafton 29, Morgantown 30, Fairmont 31, Washington, Pa., Jan. 1.
YORKE AND ADAMS (Ed E. Daley, mgr.): Lexington, Ky., 25, Cincinnati, O., 26-Jan. 1.

MINSTRELS.

COHAN AND HARRIS: Memphis, Tenn., 21, 22, Columbia, S. C., 29.
DE RUE BROTHERS: Cape Charles, Va., 21, Pocomoke City, Md., 22, Crisfield 25.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—indefinite.
FIELD'S (Al. G. Field, mgr.): Columbus, O., 19-25, Coshocton 24, Zanesville 25, New Philadelphia 27, Parkersburg, W. Va., 28, Clarksburg 29, Fairmont 30, Washington, Pa., 31, Wheeling, W. Va., Jan. 1.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Reville, S. D., 20, 21, Marietta, Minn., 22, 23, Madison 24-26, Boyd 27, 28, Hasel Run 29, 30, Woodlake 31, Belview Jan. 1, 2.
GUY, ARTHUR L.: Portsmouth, O., 20-22, Huntington, W. Va., 23-25.
PRIMROSE, GEORGE (Wm. Warmington, mgr.): Aberdeen, Wash., 19-25, Portland, Ore., 26-Jan. 1.
RICHARD AND PRINGLE'S (Holland and Filkins, mgrs.): Memphis, Tenn., 28, Holly Springs, Miss., 27, Tupelo 28, Columbus 29, Aberdeen 30, Corinth 31.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Philadelphia, Pa., 20-25, Scranton 27-29, Wilkes-Barre 30-Jan. 1.
AVENUE GIRLS (Dan Schuller, mgr.): Schenectady, N. Y., 20-22, Albany 23-25, Montreal, P. Q., 27-Jan. 1.
BEHMAN SHOW (Jack Singer, mgr.): Milwaukee, Wis., 19-25, Chicago, Ill., 26-Jan. 8.
BIG REVIEW (Henry P. Dixon, mgr.): Indianapolis, Ind., 19-25, Louisville, Ky., 26-Jan. 1.
BOHEMIANS (Al. Lubin, mgr.): St. Paul, Minn., 19-25, St. Joseph, Mo., 26-Jan. 1.
BOSTONS (Weber and Rush, mgrs.): Rochester, N. Y., 20-25, Schenectady 27-29, Albany 30-Jan. 1.
BOWERY (E. M. Rosenthal, mgr.): Toronto, Ont., 20-25, Rochester, N. Y., 27-Jan. 1.
BRIGADIERS (Wash Martin, mgr.): Montreal, P. Q., 20-25, Toronto, Ont., 27-Jan. 1.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Albany, N. Y., 20-22, Schenectady 23-25, Jersey City, N. J., 27-29, Paterson 30-Jan. 1.
CENTURY GIRLS (John Moynihan, mgr.): Boston, Mass., 13-25, Schenectady, N. Y., 27-29, Albany 30-Jan. 1.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Pittsburgh, Pa., 20-25, Washington, D. C., 27-Jan. 1.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Cleveland, O., 19-25, Columbus 26-29, Wheeling, W. Va., 30-Jan. 1.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Columbus, O., 19-22, Wheeling, W. Va., 23-25, Pittsburgh, Pa., 27-Jan. 1.
COZY CORNER GIRLS (Sam Robinson, mgr.): Wilkes-Barre, Pa., 20-22, Scranton 23-25, Albany, N. Y., 27-29, Schenectady 30-Jan. 1.
CRACKERJACKS (Harry Leoni, mgr.): Schenectady, N. Y., 20-22, Albany 23-25, New York city 27-Jan. 1.
DAINTY DUCHESS (Weber and Rush, mgrs.): Pittsburgh, Pa., 20-25, Buffalo, N. Y., 27-Jan. 1.
DREAMLANDS (Izzy Grodz, mgr.): Buffalo, N. Y., 20-25, Detroit, Mich., 27-Jan. 1.
DUCKLINGS (Frank Calder, mgr.): Cleveland, O., 20-25, Pittsburgh, Pa., 27-Jan. 1.
EMPIRE (Jess Burns, mgr.): Newark, N. J., 20-25.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Philadelphia, Pa., 20-25, Newark, N. J., 27-Jan. 1.
FASHION PLATES (Harry Montague, mgr.): New York city 20-25, Newark, N. J., 27-Jan. 1.
FAY FOSTER (John Grieves, mgr.): Minneapolis, Minn., 19-25, St. Paul 26-Jan. 1.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Paterson, N. J., 20-22, Jersey City 23-25, Boston, Mass., 27-Jan. 8.
FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Providence, R. I., 20-25, Boston, Mass., 27-Jan. 1.
FROLICSOME LAMBS (T. E. Block, mgr.): Detroit, Mich., 20-25, Chicago, Ill., 26-Jan. 1.
GAIETY GIRLS (Pat White, mgr.): Kansas City, Mo., 19-25, St. Louis 26-Jan. 1.
GAY MASQUERADERS (Bob Russack, mgr.): Omaha, Neb., 19-24, Minneapolis, Minn., 25-New Westminster, B. C., 27, Vancouver 23, 24, Tacoma, Wash., 25, 26, Spokane 29-31.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Brooklyn, N. Y., 20-Jan. 1.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Springfield, Mass., 20-22, Holyoke 23-25, New York city 27-Jan. 1.
HASTINGS (Harry Hastings, mgr.): Brooklyn, N. Y., 13-25, Philadelphia, Pa., 27-Jan. 1.
IMPERIAL (Sim Williams, mgr.): Philadelphia, Pa., 27-Jan. 1.
IRWIN'S BIG SHOW: Hoboken, N. J., 20-25, New York city 27-Jan. 1.
IRWIN'S GIBSON GIRLS: Newark, N. J., 20-25, Hoboken 27-Jan. 1.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Toronto, Ont., 20-25, Buffalo, N. Y., 27-Jan. 1.
JERSEY LILIES (Wm. S. Clark, mgr.): Detroit, Mich., 20-25, Chicago, Ill., 26-Jan. 1.
JOLLY GIRLS (Richard Patton, mgr.): Philadelphia, Pa., 20-25, Wilkes-Barre 27-29, Scranton 30-Jan. 1.
KENTUCKY BELLES (Robert Gordon, mgr.): Scranton, Pa., 20-22, Wilkes-Barre 23-25, Paterson, N. J., 27-29, Jersey City 30-Jan. 1.
KNICKERBOCKERS (Louis Robie, mgr.): Cincinnati, O., 19-25, Louisville, Ky., 26-Jan. 1.
LADY BUCCANEERS (Harry Strauss, mgr.): Brooklyn, N. Y., 13-25, New York city 27-Jan. 1.
LID LIFTERS (H. S. Woodhull, mgr.): New York city 20-25, Philadelphia, Pa., 27-Jan. 1.
LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): New York city 20-25, Providence, R. I., 27-Jan. 1.
MARATHON GIRLS (Phil Sheridan, mgr.): Baltimore, Md., 20-25, Washington, D. C., 27-Jan. 1.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Chicago, Ill., 19-Jan. 1.
MERRY MAIDENS (Harry Hedges, mgr.): Boston, Mass., 20-Jan. 1.
MERRY WHIRL (Louis Epstein, mgr.): Wheeling, W. Va., 20-22, Columbus, O., 23-25, Toledo 26-Jan. 1.
MISS NEW YORK, JR. (Ed. Echappen, mgr.): St. Louis, Mo., 19-25, Indianapolis, Ind., 26-Jan. 1.
MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Washington, D. C., 20-25, Baltimore, Md., 27-Jan. 1.
MOULIN ROUGE (Chas. Edwards, mgr.): Baltimore, Md., 20-25, Philadelphia, Pa., 27-Jan. 1.
PARISIAN WIDOWS (Weber and Rush, Philadelphia, Pa., 20-25, Baltimore, Md., 27-Jan. 1.
QUEENS OF THE JARDIN DE PARIS: New York city 20-25, Albany, N. Y., 27-29, Schenectady 30-Jan. 1.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Louisville, Ky., 19-25, St. Louis, Mo., 26-Jan. 1.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city 20-25, Brooklyn, N. Y., 2-Jan. 8.
RIALTO ROUNDERS (Dave Kraus, mgr.): Toledo, O., 19-25, Detroit, Mich., 27-Jan. 1.
RICE AND BARTON'S (Chas. Barton, mgr.): Kansas City, Mo., 19-25, Omaha, Neb., 26-31.
ROSE HILL (Rice and Barton, mgrs.): Minneapolis, Minn., 19-25, Milwaukee, Wis., 26-Jan. 1.
ROSE SYDELL (W. S. Campbell, mgr.): Chicago, Ill., 12-25, Cleveland, O., 26-Jan. 1.
RUNAWAY GIRLS (Peter S. Clark, mgr.): St. Louis, Mo., 19-25, Kansas City 26-Jan. 1.
SAM DEVERE (Louis Starke, mgr.): Louisville, Ky., 20-25, Cincinnati, O., 26-Jan. 1.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Boston, Mass., 20-25, Springfield, Mass., 27-29, Holyoke 30-Jan. 1.
SAM T. JACK'S (Will Boehm, mgr.): Chicago, Ill., 20-25, Milwaukee, Wis., 26-Jan. 1.
SERENADERS (James Weedon, mgr.): Albany, N. Y., 20-22, Schenectady 23-25, New York city 27-Jan. 1.
STAR AND GARTER (Al. Nathan, mgr.): Washington, D. C., 20-25, Wheeling, W. Va., 27-29, Columbus, O., 30-Jan. 1.
STAR SHOW GIRLS (John T. Baker, mgr.): New York city 20-25, Brooklyn, N. Y., 27-Jan. 8.
TIGER LILIES (W. N. Drew, mgr.): Topeka, Kan., 21, 22, St. Joseph, Mo., 23-25, Kansas City 26-Jan. 1.
TOWN TALK (Barney Gerard, mgr.): Cincinnati, O., 19-25, Chicago, Ill., 26-Jan. 1.
TROCADEROS (C. H. Waldron, mgr.): Chicago, Ill., 19-25, Cincinnati, O., 26-Jan. 1.
UMPIRE (Chas. Donoghue, mgr.): Brooklyn, N. Y., 20-Jan. 1.
VANITY FAIR (Harry Hill, mgr.): Buffalo, N. Y., 20-25, Toronto, Ont., 27-Jan. 1.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Jersey City, N. J., 20-22, Paterson 23-25, New York city 27-Jan. 1.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Cleveland, O., 26-Jan. 1.
WINE, WOMAN AND SONG (Alex Gorman, mgr.): Milwaukee, Wis., 19-25, Minneapolis, Minn., 26-Jan. 1.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Chicago, Ill., 20-25.

BANDS.

CHICAGO LADIES' ORCHESTRA: Topeka, Kan.—indefinite.
HERBERT, VICTOR, ORCHESTRA: New York city—Sundays.
SOUSA (James H. Byrnes, mgr.): Waterbury, Conn., and Bridgeport 21, New York city 26.

CIRCUSES.

HOWE'S: Daytona, Fla., 22, St. Augustine 23, Jacksonville 24, 25.
I. X. L. RANCH WILD WEST (Roy Chandler, mgr.): Buenos Aires, S. A., Dec. 18-Jan. 16, Rosario 17-23, Mar del Plata 25-31, Montevido, Uruguay, Feb. 2-13, Santos, Brazil, 16-20.
RHODA ROYAL: Atlanta, Ga., 20-25.
SUN BROTHERS: Daytona, Fla., 21, New Smyrna 22, Melbourne 23, West Palm Beach 24, Miami 25.

MISCELLANEOUS.

BARKOOT AMUSEMENT (Harry J. Freeman, mgr.): Covington, Ga., 20-25, Marietta 27-Jan. 1.
BURKHARDT SHOW (W. L. Lane, mgr.): Elizabeth, Pa., 20-25.
DARIO, SENOR (W. W. Shuttleworth, mgr.): Kane, Pa., 20, 21, Titusville 22, 23, Ashtabula, O., 24, 25.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Coshocton, O., 20-25.
GILPINS, THE (J. H. Gilpin, mgr.): Salem, Ill., 20-25, Herrin 27-Jan. 1.
HART (D. T. Hart, mgr.): Syracuse, Neb., 20, 21.
NEWMANN (Victor Norman, mgr.): Seattle, Wash., 19-26, Tacoma 26-Jan. 1.
NORWOODS, THE (M. H. Norwood, mgr.): Ottumwa, Ia., 20-25, Grand Island, Neb., 27-Jan. 1.
ST. DENIS, RUTH (Charles Frohman, mgr.): Chicago, Ill., 13-25.
THURSTON, HOWARD (Dudley McAdow, mgr.): Cincinnati, O., 19-25.
WALDEN (W. S. Worden, mgr.): Lowell, O., 20, 21.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Ontario, Wis., 20, 21, Viroqua 22-25.

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